The Rāmāyaṇa of Vālmīki

रामायणं वाल्मीकीयं

AN EPIC OF ANCIENT INDIA

Volume V: Sundarakāṇḍa

Introduction, Translation, and Annotation
by Robert P. Goldman and Sally J. Sutherland Goldman

PRINCETON LIBRARY OF ASIAN TRANSLATIONS

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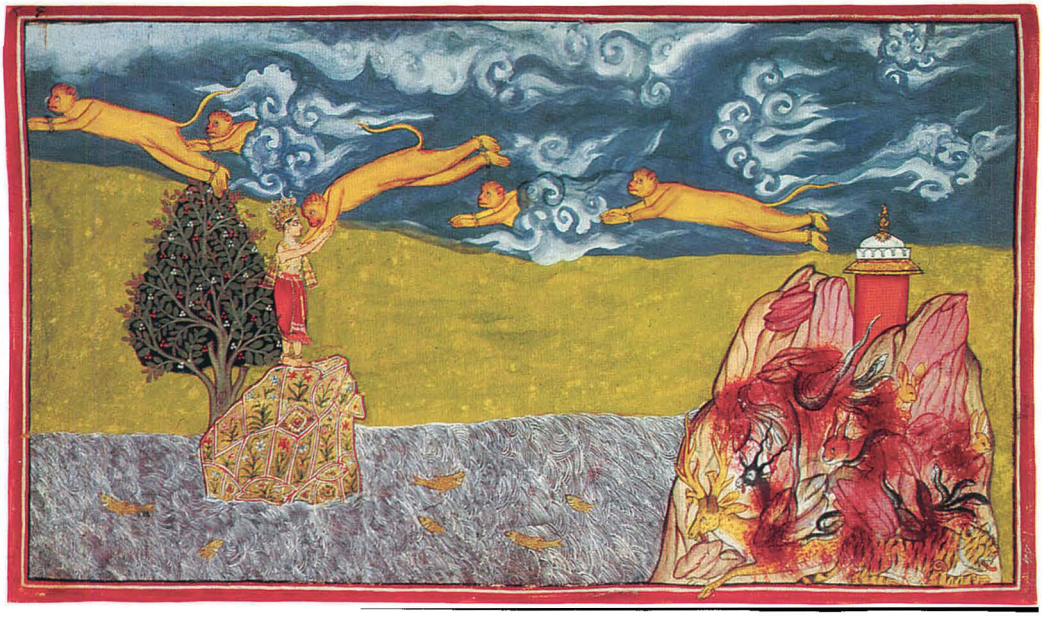

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Volume V *Sundarakāṇḍa*

Introduction, Translation, and Annotation by

Robert P. Goldman and Sally J. Sutherland Goldman

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For Pandit T. Shrinivas Shastri

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Frontispiece: In the midst of his leap across the ocean to Laṅkā, Hanumān pauses to embrace Mount Maināka, who rises from the waves to greet him. From the "Jagat Singh Rāmāyaṇa," 17th c. British Library Add 15296. By permission of the British Library

The Rāmāyaṇa of Vālmīki: An Epic of Ancient India

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gṛhītvā prekṣamāṇā sā bhartuḥ karavibhūṣaṇam
bhartāram iva saṃprāptā jānakī muditābhavat

Taking her husband's ring and examining it, Jānaki was as joyous as if she had rejoined her husband.
—*Rām* 5.34.3

sundare sundaro rāmaḥ sundare sundaraḥ kapiḥ
sundare sundarī sītā sundare kiṃ na sundaram

In the *Sundarakāṇḍa,* Rāma is beautiful. In the *Sundarakāṇḍa,* the monkey is beautiful.
In the *Sundarakāṇḍa,* Sītā is beautiful. What is not beautiful in the *Sundarakāṇḍa*?

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List of Abbreviations

Manuscripts, Commentaries, and Editions Used in Volume V, Following the Conventions Established in the Critical Edition of the Sundarakāṇḍa (see pp. ix–xi)

1. MANUSCRIPTS

Northern Manuscripts (N) forming the Northern Recension (NR) (16 MSS, including 7 Devanāgarī)

NW Northwestern Manuscripts
- i. Ś Śāradā NW undated (=Ś1)

NE Northeastern Manuscripts
- i. Ñ Nepālī
  - Ñ1 undated
  - Ñ2 A.D. 1675
- ii. V Maithilī
  - V1 A.D. 1748
  - V2 A.D. 1850
- iii. B Bengali
  - B1 undated
  - B2 undated
  - B3 undated
  - B4 undated
- iv. D Devanāgarī manuscripts allied with N
  - D1 A.D. 1594 W
  - D2 A.D. 1660 NW
  - D3 A.D. 1731 W
  - D4 A.D. 1732 W
  - D6 A.D. 1781 NE
  - D10 undated NW
  - D11 A.D. 1779 NW

Southern Manuscripts (S) forming the Southern Recension (SR) (13 MSS, including 4 Devanāgarī)

- i. T Telugu
  - T1 undated
  - T2 undated
  - T3 A.D. 1808
- ii. G Grantha
  - G1 A.D. 1818
  - G2 undated
  - G3 undated
- iii. Malayālam
  - M1 A.D. 1690
  - M2 A.D. 1642
  - M3 undated
- iv. D Devanāgarī manuscripts allied with S
  - D5 A.D. 1775 S (Contains the commentary of Cg)
  - D7 A.D. 1831 S
  - D8 A.D. 1776 S (Contains the commentary of Cm)
  - D9 undated S (Contains the commentary of Ct)

II. COMMENTARIES

(Note: Spelling follows the conventions established by the critical edition; see vol. 7, pp. 655–56.)

Cg	the commentary called *Bhūṣaṇa* of Govindarāja
Ck	the commentary called the *Amṛtakataka* of Mādhav Yogīndra
Cl	the commentary called *Manoharā* of Lokanātha Cakravartī
Cm	the commentary called *Tattvadīpikā* of Maheśvaratīrtha
Cnā	the commentary of Sarvajña Nārāyaṇa (as cited by Lokanātha Cakravartī)
Cr	the commentary called *Śiromaṇi* of Vaṃśīdhara (Bansidhara) Śivasahāya*
Crā	the commentary called *Ṭikā* of Rāmānuja*
Cs	the commentary of Satyatīrtha
Ct	the commentary called *Tilaka* of Nāgeśa Bhaṭṭa, composed in the name of Rāmavarmā
Ctś	the commentary called *Taniślokī* of Ātreya Ahobala
Cv	the commentary called *Vivekatilaka* of Varadarāja Uḍāli (Uḍāri)

*The critical edition uses the abbreviation Cr for the commentary of Rāmānuja and gives no abbreviation for the commentary of Vaṃśīdhara (Bansidhara) Śivasahāya.

III. EDITIONS

Gita Press	*Śrīmad Vālmīki-Rāmāyaṇa.* (1969). 3 vols. Gorakhpur: Gita Press.
Gorresio	*Ramayana, poema indiano di Valmici.* (1843–1867). Paris: Stamperia Reale. Edited by Gaspare Gorresio.
GPP	*Rāmāyan of Vālmīki.* (1914–1920). 7 vols. Bombay: Gujarati Printing Press. With three commentaries called *Tilaka, Shiromani,* and *Bhooshana.* Edited by Shastri Shrinivas Katti Mudholkar.
KK	*Śrimadvālmīkirāmāyaṇam.* (1911–1913). 7 vols. Bombay: Nirṇayasāgar Press. Also called the Kumbakonam Edition. Edited by T. R. Krishnacharya and T. R. Vyasacharya.
Lahore	*Rāmāyaṇa.* (1928–1947). 7 vols. Lahore: D.A.V. College. Northwestern recension critically edited for the first time from original manuscripts by Vishva Bandhu. D.A.V. College Sanskrit Series, nos. 7, 12, 14, 17–20.
Mysore	*Śrimadvālmīkirāmāyaṇam* (n.d.). Mysore: University of Mysore. With *Amrtakataka* of Mādhavayogi. Edited by K. S. Varadacharya et al. Unpublished manuscript.
NSP	*The Rāmāyaṇa of Vālmīki.* (1930). 4th rev. ed. Bombay: Nirṇayasāgar Press. With the commentary (*Tilaka*) of Rāma. Edited by Wāsudeva Laxmaṇ Śāstrī Paṇaśikar.

RKM	*Sundarakandam of Srimad Valmiki Ramayana* (1983). Madras: Sri Ramakrishna Math. Translated by Swami Tapasyananda.
VSP	Veṅkaṭeśvara Steam Press. *Śrīmadvālmīkirāmāyaṇa.* 3 vols. Bombay: Lakṣmīveṅkaṭeśvara Mudraṇālaya, 1935. With the commentaries of Govindarāja, Rāmānuja, and Maheśvaratīrtha and the commentary known as *Taniśloki.* Edited by Gaṅgāviṣṇu Śrīkṛṣṇadāsa.

Journals

ABORI	*Annals of the Bhandarkar Oriental Research Institute*
AJP	*American Journal of Philology*
AOR	*Annals of Oriental Research (University of Madras)*
IHQ	*Indian Historical Quarterly*
JA	*Journal asiatique*
JAOS	*Journal of the American Oriental Society*
JAS	*Journal of Asian Studies*
JBRS	*Journal of the Bihar Research Society*
JIP	*Journal of Indian Philosophy*
JOIB	*Journal of the Oriental Institute, Baroda*
JORM	*Journal of Oriental Research, Madras*
JRAS	*Journal of the Royal Asiatic Society*
PO	*Poona Orientalist*
ZDMG	*Zeitschrift der deutschen morgenländischen Gesellschaft*

Commonly Quoted Sanskrit Texts

AdhyāRā	*Adhyātmarāmāyaṇa*
AgniP	*Agnipurāṇa*
AitBr	*Aitareyabrāhmaṇa*
AmaK	*Amarakośa (-koṣa)*
ArthŚā	*Arthaśāstra*
AV	*Atharvavedasaṃhitā*
Avimā	*Avimāraka*
BhagGī	*Bhagavadgītā*
BhāgP	*Bhāgavatapurāṇa*
BrahmāṇḍP	*Brahmāṇḍapurāṇa*
BrahmP	*Brahmapurāṇa*
DevīBhāP	*Devībhāgavatapurāṇa*
Dhvanyā	*Dhvanyāloka*
GaruḍaP	*Garuḍapurāṇa*
HariVaṃ	*Harivaṃśa*
JaimiBr	*Jaiminīyabrāhmaṇa*
KāmSū	*Kāmasūtra*
KāśiVṛ	*Kāśikāvṛtti*

Kāvyāda	*Kāvyādarśa*
KāvyPra	*Kāvyaprakāśa*
KumāSaṃ	*Kumārasaṃbhava*
KūrmaP	*Kūrmapurāṇa*
ManuSm	*Manusmṛti*
MatsyaP	*Matsyapurāṇa*
MBh	*Mahābhārata*
MeghDū	*Meghadūta*
Mṛcch	*Mṛcchakaṭika*
Pā	*Pāṇini's Aṣṭādhyāyī*
PadmP	*Padmapurāṇa*
RaghuVa	*Raghuvaṃśa*
Rām	*Rāmāyaṇa*
ṚV	*Ṛgvedasaṃhitā*
SāhiDa	*Sāhityadarpaṇa*
ŚatBr	*Śatapathabrāhmaṇa*
ŚiśuVa	*Śiśupālavadha*
ŚivaP	*Śivapurāṇa*
TaiBr	*Taittirīyabrāhmaṇa*
TaiS	*Taittirīyasaṃhitā*
UttaRāC	*Uttararāmacarita*
VāmaP	*Vāmanapurāṇa*
VāyuP	*Vāyupurāṇa*
ViṣṇuP	*Viṣṇupurāṇa*
YājñaSm	*Yājñavalkyasmṛti*

Other Important Abbreviations

App.	Appendices to the critical edition of the *Rāmāyana*
PW	Petersburg Wörterbuch: Böhtlingk, Otto, and Rudolph Roth. *Sanskrit-Wörterbuch.* St. Petersburg: Kaiserliche Akademie der Wissenschaften, 1855–1875. Reprint in seven volumes, Osnabrück/Wiesbaden, 1966.
v.l.	varia lectio

Preface

A WORK such as this cannot be completed without the good will, generosity, and help of many different people, agencies, and institutions. We have been extremely fortunate, throughout our work on the *Sundarakāṇḍa*, as throughout our efforts on the entire *Rāmāyaṇa*, to have had these things in abundance.

Numerous scholars, many of them deeply learned in the *Rāmāyaṇa*, gave of their learning unstintingly at various stages in the project. Sheldon I. Pollock, George V. Bobrinskoy Professor of Sanskrit at the University of Chicago and the translator of Books 2 and 3 in this series, has always been a profound and original source of knowledge and valuable advice on every aspect of Sanskrit literary and epic studies. Dr. Rajagopalacharya, former Director of the Oriental Institute, Mysore, provided us with a wealth of information on the interpretation of the *Rāmāyaṇa* and particularly on the modes of *pārāyaṇa* of the *Sundarakāṇḍa* and its special role in the lives and traditions of the Śrivaiṣṇavas. The late Professor Shivaganesh Murty, Director of the Oriental Institute, Mysore, placed the resources of that institution as well as his own considerable learning at our disposal. We are particularly grateful to him for providing us with the important but otherwise unavailable proofs and manuscript for the *Amṛtakataka* commentary of Mādhav Yogīndra (Mādhavayogī).

Our warmest gratitude also must be expressed to Dr. Kapila Vatsyayan, Member-Secretary of the Indira Gandhi National Centre for the Arts, who made the considerable resources of her institution and her staff available to us whenever necessary.

Numerous scholars and devotees of the *Rāmāyaṇa* met with us and generously shared their knowledge with us to assist us with the puzzles that abound in the *Sundarakāṇḍa*. It would be impossible to name all of them here; but two are deserving of special mention. Pt. Srinivasa Iyengar, a learned *śāstrin* and *Rāmāyaṇa* scholar and translator of Bangalore, gave generously of his time to clarify several difficult points in the text. Dr. Bannanje Govindacharya of Udupi provided us with a learned and original analysis of several obscure matters in the *Rāmāyaṇa* and offered a scholarly and pointed critique of the Doordarshan serialization of the epic. Our special thanks must go to Dr. Ramaswamy Iyengar of the NMKRV College in Bangalore. In

addition to the benefit of his considerable learning in Sanskrit studies and the *Rāmāyaṇa*, he graciously arranged for us to meet with many other scholars in Bangalore during our stay in that city in April 1992. We must also express our deepest gratitude to his colleagues Dr. Ranganathan and Dr. Leela, who not only helped us with their broad knowledge of Sanskrit literature but graciously gave of their time to escort us everywhere through the city to meet outstanding scholars and devotees of the *Rāmāyaṇa*.

Of the dozens of learned scholars who assisted us in so many ways, there are two whose mention we must reserve until last; for their affection and generosity to us in connection with this project was superlative and far greater than we can in any sense hope to repay. These are our guru, Pt. T. Shrinivas Shastri, formerly of the Deccan College, Pune, and Mr. K. Venugopalan of the Sanskrit Dictionary Department of that same institution.

Throughout the greater part of our eight-month stay in Pune, they graciously met with us for many hours each week to review, discuss, and clarify the many difficulties in the text and the commentaries we encountered during the course of our reading of the *Sundarakāṇḍa*. Śāstrī-ji was an unfailing source of profound learning and insight into the *Rāmāyaṇa*, its commentaries, and above all the vast array of *śāstraic* literature one has to master to be truly conversant with this encyclopedic epic. His scholarship, good humor, and meticulous dissection of the occasional excesses of some of the commentators were both humbling and inspiring to us and provide us with some of the most memorable hours of our stay in India. Mr. Venugopalan's meticulousness, deep learning, unparalleled knowledge of the wide diversity of Sanskrit texts, and unstinting generosity and hospitality were in large measure responsible for the relative speed with which we were able to complete our reading of the text.

To both of these men the present volume owes more than can be easily expressed in mere words. Although in their modesty they would perhaps deny it, much of what is good in this work is owed to their learning. Whatever may be deficient is the entire responsibility of the authors.

A project such as this cannot, however, survive on scholarship alone. Scholars, like other workers, require material, institutional, and financial support to carry on productively. We have been extremely fortunate to have had the combined support of a number of institutions that made our work on this volume possible.

We should like to thank especially the American Institute of Indian Studies (AIIS), whose Senior Fellowships, in one case jointly with the National Endowment for the Humanities, provided support for the authors while in India during 1992. Our special thanks to the Institute's Vice President and Director, Dr. P. R. Mehendiratta, whose considerable expertise and abilities smoothed all potential administrative difficulties we may have encountered. Special thanks also to our friend, Mr. Madhav Bhandare, AIIS Regional Officer in Pune, without whose constant and vital assistance we would have spent much of the time we had allocated to our work on the often tedious mechanics of setting up a household in India.

We should also like to thank Dr. V. N. Misra, Director of the Deccan College Postgraduate Research Institution, who graciously permitted us to live on the campus of the college and so made our time in Pune far more productive than would otherwise have been possible; and Dr. S. D. Joshi, Head of the Sanskrit Dictionary Department at the Deccan College, who generously agreed to serve as our research supervisor and who made the facilities of the department—the library and the scriptorium—freely available to us.

We must also express our thanks to the University of California at Berkeley for providing us academic leave to pursue our work on this project in India and especially to the Committee on Research for its award of a Humanities Research Fellowship in the spring of 1992 that made our research trip to India possible.

Last, but far from least, we would like to thank our Research Assistants, Ms. Simona Sawhney and Ms. Kristi Wiley. Ms. Sawhney's careful and perceptive reading of the introduction and translation helped remove numerous infelicitous expressions. Ms. Kristi Wiley has labored diligently and even heroically on this volume, working long days end even nights in our offices, the library, and her own home, as we struggled to tie the unwieldy sections of this complex effort into an integrated manuscript ready for press. For her efforts—so often "above and beyond the call of duty"—we express our warmest and most sincere gratitude.

R. P. Goldman and S. J. Sutherland Goldman
Berkeley, April 1996

Guide to Sanskrit Pronunciation*

The pronunciation of Sanskrit is usually not very difficult for English speakers. A few guidelines will serve to clarify the basic pronunciation of the sounds. English examples are based on hypothetical "dictionary" pronunciation.

Vowels

a like the u in "but"
ā like the o in "mom"
i like the i in "bit"
ī like the ee in "beet"
u like the first u in "suture"
ū like the oo in "pool"
ṛ something like the ri in "rig"
e like the a in "gate"
ai somewhat like the i in "high"; this sound becomes a diphthong to glide slightly into an "i" vowel.
o like the o in "rote"
au somewhat like the ou of "loud" with a similar lip-rounding glide.

Consonants

k like the k in "skate"
kh like the k in "Kate"
g like the g in "gate"
ṅ like the n in "sing"
c like the ch in "eschew"
ch like the ch in "chew"
j like the j in "jew"
ñ like the n in "cinch"
ṭ like the first t in "start"
ṭh like the first t in "tart"
ḍ like the d in "dart"
ṇ like the n in "tint"
t, th, d, dh, n — like the four preceding sounds, but with the tip of the tongue touching or extending slightly between the teeth

**adapted from Goldman and Sutherland 1980, pp. 4–8*

p like the p in "spin"
ph like the p in "pin"
b like the b in "bin"
m like the m's in "mumps"
y like the y in "yellow"
r like the r in "drama"
l like the l in "lug"
v produced generally with just the slightest contact between the upper teeth and the lower lip; slightly greater than that used for English w (as in "wile") but less than that used for English v (as in "vile")
ś like the sh in "shove"
ṣ produced with the tongue-tip further back than for ś, but giving a similar sound
s like the s in "so"
h like the h in "hope"
ṃ a nasalization of a preceding vowel
ḥ an aspiration of a preceding vowel pronounced, almost like an echo, as an "h" followed by the short form of the preceding vowel. For example: devaḥ, pronounced deva(ha)

INTRODUCTION

1. The Position of the *Sundarakāṇḍa*

IN A NUMBER of ways the *Sundarakāṇḍa* lies at, and even constitutes, the very heart of Vālmiki's monumental epic. Although the book stands fifth among the *Rāmāyaṇa*'s seven *kāṇḍas*, the unusual length of the sixth book, the *Yuddhakāṇḍa*, situates the opening verse of *Sundara* close to the midpoint of the poem. According to the traditional tally of the vulgate in the version known to the commentators Govindarāja, Maheśvaratīrtha, and Rāmānuja, wherein the text has twenty-four thousand *ślokas* corresponding to the twenty-four syllables of the sacred *Gāyatrīmantra* (*Ṛgveda* 3.62.10), *Sundara* 1.1 contains the twelfth of the twenty-four.[1]

But its physical location in the epic is perhaps the least important of the ways in which this fascinating book is central to the design and significance of the great epic. For the *Sundarakāṇḍa* also marks the narrative center of the poem, the point at which the progressive decline in the fortunes of Sītā and Rāma that has been detailed in Books Two through Four, the unrelenting series of crises—from the abrupt cancellation of Rāma's consecration and his banishment to the wilderness in the *Ayodhyākaṇḍa*, through the assaults on Sītā and her abduction and imprisonment in the *Araṇyakāṇḍa*, to the resigna-

[1] According to Cm, the syllable in question is "*va*" in the word Rāvaṇa corresponding to the "*va*" of *devasya* in the *mantra*. Actually, since according to this reckoning the first syllable of the *Gāyatrī* occurs in the opening stanza of the poem, our opening verse marks the end of eleven thousand *ślokas*. Nonetheless, in keeping with this traditional and significant homology between the *mantra* and the epic, the twelfth syllable must be seen as marking the midpoint. Even in the critically constituted text, which differs substantially from the vulgate and omits many vulgate passages, there are approximately as many verses following *Sundara* 1.1 as preceding it. According to the verse totals given by *sarga* (and sometimes also by *kāṇḍa*) in the volumes of the critical edition, the extent of the edition is 18,775 verses of which 9,155 precede 5.1.1 and 9,619 follow it. The position of the opening of *Sundara* is slightly different in most northern versions of the poem since their *Sundarakāṇḍas* are somewhat longer than those in the southern versions and the vulgate. The northern versions begin with the closing *sargas* of the *Kiṣkindhā* and extend some fifteen *sargas* into the critical edition of the *Yuddhakāṇḍa* as those chapters are constituted in the south. For a learned discussion of the tradition of counting the verses of the *Rāmāyaṇa* by the syllables of the *Gāyatrī*, see B. N. Bhatt 1976. On the extent of the *Sundarakāṇḍa*, see Jhala 1966, p. xxx; Vaidya 1971, p. xxix; and Agrawala and Krishnadas 1962.

tion to failure and death on the part of Aṅgada's search party at the end of the *Kiṣkindhākāṇḍa* and Hanumān's growing despair in the early chapters of this book—has reached its nadir and turning point. With the discovery of the beleaguered but steadfast queen in the *aśoka* grove, the momentum of the narrative is suddenly reversed. The downward spiral of tragedy is arrested. Through the feats of the extraordinary monkey hero, hope is restored to Sītā, fear and grief is inspired in the hearts of the *rākṣasas*, and joy and martial vigor are returned to the sorrowing heroes and their monkey allies.

The reader or hearer of the *Sundarakāṇḍa*, too, cannot but be moved by the general exuberance of the book. It begins literally on an uplifting note with the long and richly imaged description of Hanumān's colossal leap over the mighty ocean in his gargantuan form and of the cataclysmic effects this leap has on Mount Mahendra, his springboard, and its denizens. During the course of his flight, the audience is regaled with tales of the monkey's marvelous encounters, extraordinary powers, clever ruses, and miraculous escapes. This is followed by the account of Hanumān's exhaustive search for Sītā, which provides the poet with an opportunity to render an extensive and detailed description of the fortress city of Laṅkā, the unimaginable opulence of the palace of the demon king, and the unearthly delights of his harem. Through the eyes of the concealed monkey, we witness Sītā's stern rejection of Rāvaṇa's blandishments, her heroic defiance of his threats, and her torment at the hands of the grotesque *rākṣasī* (female *rākṣasa*) wardresses.

Following Hanumān's dramatic meeting with Sītā and their exchange of tokens of identity, an episode to which we shall return shortly, the audience is treated to a lively account of the monkey's destruction of the *aśoka* grove, his slaughter of many of Rāvaṇa's foremost warriors, his capture, his bold lecture to the demon king, his escape, and his fiery destruction of the citadel with his flaming tail. Finally, after a brief reunion with Sītā, Hanumān makes his return leap, reports his success to the ecstatic search party, joins them in their Rabelaisian orgy of drunkenness and destruction in Sugriva's honey grove, and dispels the grief and uncertainty of Rāma and Lakṣmaṇa with his account of his adventures. With its underlying themes of success, hope, and reunion and a pervasive tone that is optimistic, exuberant, charged with irrepressible energy, and often broadly comical, the book presents a striking contrast to the preced-

ing sections that are suffused with feelings of loss, separation, grieving, madness, and despair.[2]

If the *Sundarakāṇḍa* can be said to lie at the heart of the *Rāmāyaṇa*, then the heart of the *Sundara* itself must be the meeting of Sītā and Hanumān. For not only does this meeting mark the precise turning point of the narrative, the fulfillment of the first essential stage of the quest set in motion by the abduction of Sītā; it also—most significantly—serves, through the reassurance it inspires in both parties and through the symbolic exchange of Rāma's signet ring and Sītā's hair ornament, as a powerful precursor of the longed-for reunion of the grief-stricken couple, the theme of whose bitter separation has haunted the poem from the moment in its prologue when the *ṛṣi* Vālmīki cried out in sorrow and compassion for the grieving *krauñca* hen.[3] Thus, it is that for many lovers of the poem its most central and thrilling moment occurs when Sītā, taking Rāma's ring from the hand of his monkey messenger, experiences a great access of joy as if she had been reunited with her beloved husband himself:

gṛhītvā prekṣamāṇā sā bhartuḥ karavibhūṣaṇam /
bhartāram iva saṃprāptā jānakī muditābhavat //

Taking her husband's ring and examining it, Jānakī was as joyous as if she had rejoined her husband.[4]

From this moment on, whatever the further vicissitudes of the epic's hero and heroine, it is clear that the momentum of the story has changed and that in the face of all adversity and against all odds Rāma will defeat the evil Rāvaṇa and recover his lost love.

Thus, the *Sundarakāṇḍa* lies at the textual, narrative, and emotional centers of the *Rāmāyaṇa* while its central episode, Hanumān's discovery and reassurance of the lost queen, has, as we shall see below, lent the book a significance and a popularity greater than that of the other books, even those like *Ayodhyā*, *Araṇya*, and *Yuddha*, some of which may be much longer and filled with incidents of equal or greater pathos, drama, and gravity.

[2] For detailed and learned discussions of these themes in the *Ayodhyā* and *Araṇya kāṇḍas*, see Pollock 1986, pp. 6–73 and 1991, pp. 55–84.

[3] See 1.2.14 and note and Goldman 1984, pp. 71–72.

[4] 5.34.3. We have several times heard this verse serve as the pivot upon which a discourser on the *Rāmāyana*, such as a performer of *Harikālakṣepa* in Madras, will turn an exposition of the tale.

2. Synopsis of the *Sundarakāṇḍa*

THE ACTION of the *Sundarakāṇḍa*, as it is constituted in the vulgate and the critical edition,[5] covers an unusually short period of time. In contrast with the other books, whose events generally occupy months or even years,[6] the vast bulk of the action of the *Sundarakāṇḍa* takes place within the space of two days and their intervening night while the closing few chapters do not appear to add more than, at the most, another day.[7]

The action of the book begins—with no preamble or recapitulation of what has preceded—with Hanumān's heroic leap from Mount Mahendra to the shores of the island fortress of Laṅkā. The actual leap, including a description of its effects on the mountain and its inhabitants as well as the remarkable encounters the monkey has on his way, is an object of extraordinary interest to the poet. He describes it in such minute detail[8] that the opening *sarga*—devoted wholly to the monkey's flight—runs, in the critical edition, to one

[5] As noted above in footnote 1, the extent of the *Sundarakāṇḍa* in the critical edition is considerably less than that in the various northern versions of the *kāṇḍa*. Compared with the sixty-six *sargas* of the critically established text (sixty-eight in most vulgate editions), the Bengal recension published by Gorresio (1848) has ninety-five *sargas* and carries the action from the point at which the monkeys of the southern search party, elated by the report of the vulture Saṃpāti, give way to despair when confronted by the vastness of the ocean (*Kiṣkindhākāṇḍa*, *sarga* 63 of the critical edition) to the moment when the monkey architect Nala builds his great causeway to cross over it (*sarga* 15 of the *Yuddhakāṇḍa* of the critical edition). Although the *kāṇḍa* as it is constructed in the north has thus a certain structural symmetry, beginning with the monkeys' despondent contemplation of the seemingly impassable ocean and ending with their triumphant construction of a bridge, its greater scope and inclusivity deprive it of the power the southern version achieves through its almost single-minded focus on Hanumān and Sītā and their adventures in Laṅkā. On this point, see Iyengar 1983, pp. 16–17.

[6] See notes on 3.16.1; 3.17.26. The time frame of the *Araṇyakāṇḍa* is approximately thirteen years.

[7] See Iyengar 1983, pp. 17–18.

[8] So concerned is the poet with providing a "thick" description of Hanumān's journey that he takes the first forty *ślokas*—a passage longer than most of the book's *sargas*—to render an account of the monkey's preliminary actions and the effect of his crushing weight on the various denizens of the mountain before moving on to the leap itself. The next thirty-four *ślokas* set the flight and its effects in a dense rhetorical structure of similes, the significance of which will be discussed below in connection with our study of the characterization of Hanumān.

hundred ninety *ślokas*, or roughly ten percent of the text of the entire Book, and constitutes the longest *sarga* in the entire epic.

During his journey, the monkey encounters various supernatural beings, some friendly and some hostile. Thus Sāgara, the god of the oceans, in order to aid Hanumān, instructs the submerged mountain Maināka to rise up from the waters to provide a resting place for the monkey. Hanumān, taking the mountain for an obstacle, powerfully shoves it aside and, resisting Maināka's invitation to rest and refresh himself, flies onward.

Next, in order to test Hanumān's mettle, the gods prevail upon Surasā, the mother of the great serpents, to take on the form of a dreadful *rākṣasa* woman (*rākṣasī*) to try to stop the monkey's progress. She does so and threatens to swallow Hanumān, vowing that he shall enter her mouth. He responds by challenging her to open her titanic jaws wide enough for him to do so. An extraordinary contest ensues, with the monkey growing to a colossal size and the pretend demoness extending her gaping jaws to accommodate him. Finally, when the monster's jaws have opened to a distance of a hundred leagues, Hanumān suddenly makes himself very small, darting in and out of her mouth before she can close it, thus simultaneously saving himself and maintaining the truth of her vow.

Hanumān resumes his flight through a richly described sky until, in a kind of recapitulation of the Surasā episode, he encounters a genuine *rākṣasa* giantess, Siṃhikā, who, employing her magical power of catching creatures by seizing their shadows, accosts him in order to eat him. Here, too, the monster stretches her jaws as the monkey expands his body and once again Hanumān contracts himself and escapes the jaws of the demoness. This time, however, he takes advantage of his entrance into the body of the ogress to slash her vital organs with his sharp claws, killing her. At last Hanumān reaches the shore of Laṅkā and abandons his colossal form lest it attract the attention of the *rākṣasas* (*sarga* 1).

Hanumān enters the citadel of Laṅkā and through his eyes, we are provided with a richly textured description of Rāvaṇa's magnificent city with its parks, palaces, and riches as the locus of the monkey's nighttime search for Sītā. Here the extravagant depiction of the opulence, luxury, and sensual abandon of the demon-king's capital and especially the sensuous and finely wrought portrayal of the lovemaking of the *rākṣasa* and his harem of exquisite women—a pas-

sage that came to be a model for later poets[9]—provides a striking contrast with the deepening despair of Hanumān as he scours the city in vain (*sargas* 2–13).

The sybaritic abandon of Rāvaṇa and his women also provides a profound contrast with the stern asceticism of Sītā, whom the despondent monkey at last finds shortly before dawn in Rāvaṇa's grove of *aśoka* trees. Stricken by the sight of Sītā's wretched state and her captivity at the hands of dreadful *rākṣasa* women (*rākṣasīs*), Hanumān hides himself in a tree and watches as Rāvaṇa, accompanied by his womenfolk, approaches and tries to win her over first by blandishments and then by dire threats. Sītā resists spiritedly and warns Rāvaṇa of the destruction he is bringing upon himself and his people. In a rage at her intransigence, Rāvaṇa gives her an ultimatum warning that if she does not yield to his desires within a period of two months, he will have her slaughtered to make a meal for him. Sītā responds defiantly, and Rāvaṇa departs, instructing his hideous *rākṣasa* wardresses to use any means necessary to bend her to his will. They obey, threatening and cajoling her until she is driven to despair and thoughts of suicide. One of the wardresses, a *rākṣasa* woman named Trijaṭā, awakes from a sleep and scolds her colleagues for tormenting Sītā, revealing to them a dream she has just had that foretells the destruction of Rāvaṇa and the triumph of Rāma (*sargas* 13–27).

Overhearing the dream of Trijaṭā, Hanumān decides that he must reveal himself to Sītā and, after some deliberation, concludes that the best way to do so without terrifying her would be to praise Rāma from his place of concealment. He does so; but when Sītā sees him, she thinks that she is dreaming or hallucinating and faints. Recovering, she reflects that it could not be a dream, and she prays that the auspicious words of the monkey may prove true. Hanumān identifies himself, but Sītā thinks that this is all some further ruse of Rāvaṇa. He calms her suspicions by providing an accurate account of her and Rāma's history and then demonstrates his *bona fides* by giving her the signet ring Rāma had earlier entrusted to him. The monkey offers to carry Sītā back to Rāma at once, but she demurs, first incredulous at the thought that a tiny monkey could carry her, and then, when he has revealed his colossal form, offering a variety

[9] Cf. *Buddhacarita* 5.41–61; Keith 1928, p. 59; Johnston 1936, pt. 2, pp. xlvii-l; and Winternitz 1927–1963, vol. 1, p. 417.

of reasons, ranging from her fear that she might faint and fall during the flight to her vow not to willingly touch a male other than her husband. Hanumān asks Sītā for some token that he can report or show to Rāma to prove he had found her. She tells him a confidential story of how Rāma once protected her from an attack by a crow and gives him a bejeweled hair ornament that she has managed to hide from the *rākṣasas*. Hanumān reassures her about her early rescue and takes his leave of her (*sargas* 28–38).

Hanumān has now completed his mission but before returning, decides that a show of force may make the *rākṣasas* more amenable to the idea of giving back Sītā. He begins by wreaking havoc in Rāvaṇa's *aśoka* grove and spreading terror among Sītā's wardresses. When Rāvaṇa learns of this, he is infuriated and sends, successively, war parties led by some of his foremost generals to capture or kill the monkey. Hanumān routs all these forces and slays their champions, including Rāvaṇa's son Akṣa (*sargas* 39–45).

Finally Rāvaṇa sends forth his most powerful warrior, his son Indrajit. A duel ensues between the two champions in which neither can gain the advantage until Indrajit, realizing that he is incapable of killing the monkey, manages to immobilize him with the divine weapon of the god Brahmā long enough for his troops to bind him with stout ropes. Hanumān submits to this bondage first out of respect for Brahmā and then because he sees his captivity as an opportunity to parley with the *rākṣasa* king. Dragged in bondage before Rāvaṇa to be interrogated, he uses the occasion to lecture the king on the error of his ways. Enraged at such insolence, the *rākṣasa* orders Hanumān's execution but is persuaded of the impropriety of killing a messenger by his brother Vibhīṣaṇa (*sargas* 46–54).

Rāvaṇa then orders that the monkey's tail be wrapped in oily rags and set alight as a punishment and that the prisoner be paraded through the city. As he is being led in bondage, his tail ablaze, Hanumān breaks free, kills his guards, and uses his tail to set fire to the city. When the city has been razed, Hanumān is suddenly afflicted with an attack of anxiety that Sītā may have perished in the conflagration. He returns to where he had left her and, finding her unharmed, reassures her again and takes his leave once more.

At last Hanumān makes an uneventful return leap over the ocean and reports the success of his mission and the precarious position of Sītā to Aṅgada and the waiting search party on Mount Mahendra. The monkeys briefly discuss a plan suggested by Aṅgada to rescue

the queen immediately but are advised by Jāmbavān to leave the rescue to Rāma.

On their return to Kiṣkindhā, the exuberant monkeys stop at Sugrīva's forbidden Madhuvana, where they drink the king's honey-wine and, in a drunken orgy of destruction, assault the guards and devastate the grove. Ignoring the destruction of his prized grove, Sugrīva is delighted at the successful return of the search party. The monkeys arrive at Kiṣkindhā, where Hanumān reports on his mission to Sugrīva, Rāma, and Lakṣmaṇa. He gives Rāma Sītā's jeweled hair ornament and relates to him the confidential story of the crow along with other details of her conversation with him (*sargas* 55–66).

3. The Structure and Contents of the *Sundarakāṇḍa*

THE *SUNDARAKĀṆḌA* not only lies at the narrative center of the *Rāmāyaṇa*; it serves as a structural linking mechanism reaching out to and binding together the narratives of the central characters' descending and ascending fortunes. It does this through the use of an unusual amount of both repetition of what has gone before and prognostication of what will follow. These narrative strategies are peculiarly integral to the framing story of the book: the undertaking and completion of a mission by an emissary of the epic hero and the emissary's report of his activities to the hero. At the center of the book is the all-important encounter of Hanumān and Sītā and the additional repetition and prognostication that this inevitably entails. These narratives within the narrative form a characteristic feature of the book and help to lend it a feeling of extension and narrative density that belie the extremely brief time frame within which the action transpires.

The powerful framing of the story that this structural principle produces is perhaps best illustrated by the way in which the narrative is both contained within and supported by a network of tellings and retellings of elements central to the book and to the epic as a whole. The critical elements from the *Sundarakāṇḍa* are Hanumān's leap(s) and his encounter(s) with Sītā.

Hanumān's leap from the peak of Mount Mahendra to that of Laṅkā's Mount Trikūṭa is, of course, mirrored by his return leap described in *sarga* 55. The two jumps bracket his crucial exploits in Laṅkā, while the brief coda of the book that follows his second leap consists largely of his accounts of the events described in *sargas* 1 through 55. The leaps are not mere devices to bring the monkey hero to Laṅkā. It is clear that they, especially the first, are of special importance to the poet and his audiences in focusing attention on the newly foregrounded figure of Hanumān, who has had only a peripheral role in the epic story until the moment, at the end of the preceding *kāṇḍa*, when it becomes clear to the monkeys of Aṅgada's search party that none of them can match the mighty son of the wind god in speed and power. The importance attached to Hanumān and these aspects of his characterization is clearly demonstrated by the fact that the poet devotes nearly two hundred verses to the descrip-

tion of his jump. The second-longest *sarga* in the book, which constitutes a major first-person reprise in one hundred forty verses of the events initially recounted in *sargas* 1 through 55, includes a thirty-seven-verse account of Hanumān's initial leap—approximately one-fourth of the entire *sarga*.

Hanumān's search for and colloquy with Sītā constitute the heart of the *Sundara* narrative and, like his heroic leap, also constitute a substantial body of repeated text. Once again we have the third-person narrative of the poet mirrored in first-person narratives by the character himself, for instance when Hanumān provides Aṅgada and his party an extensive and detailed reprise of his activities in Laṅkā in a passage running to nearly one hundred verses, and a second lengthy account[10]—this time to Rāma—of his conversations with Sītā.[11]

These frequent and extensive repetitions, with their invariable textual and contextual difficulties,[12] lend a strange feeling of involution to the book, where events—told and retold—often reveal subtle differences of substance and perspective reminiscent of Kurosawa's *Rashoman*, an effect enhanced still further by the poet's frequent use of the larger frame story of the *Rāmāyaṇa* as a narrative device.[13] Examples abound. In explaining the purpose of his mission to Surasā, Hanumān gives a very brief synopsis of the epic story.[14] On first seeing Sītā, he summarizes the major events of the *Araṇya*, *Kiṣkindhā*,

[10] 5.56.45–139.

[11] 5.63–66.

[12] See notes to *sarga* 63.

[13] Full-scale studies of the structure of the *Sundarakānda*, the *Rāmāyana*, and Indian epic in general are important *desiderata*. Such studies of the Homeric epics and other oral narrative forms abound. In connection with the particular narrative and structural characteristics of the *Sundarakānda*, several studies come to mind. The poet's alternate uses of an "objective" narratorial voice and the "direct speech" of his characters is particularly complicated by his frequent replication of episodes through the mediation of different speakers. Thus, for example, the poet will have one character tell a highly emotively charged story to another, who will then repeat it with some variations to another, and so on. Such complex narrative layering may respond well to the analysis of narrator, character, and focalizer and that of "simple narrator-text," "complex narrator-text," and "character-text" proposed by de Jong in her interesting 1987 study of Homer. Similarly, the symmetry and recursiveness of the *Sundarakānda*'s structure are strongly reminiscent of the textual episodes and narrative "digressions" found in the Homeric epics and considered exemplary of the theory of annular structure or "ring composition." See Whitman 1958, pp. 249–84 and Stanley 1993.

[14] 5.1.137–41.

and early *Sundara kāṇḍas*.[15] Fearful of alarming her at their first encounter, he attempts to dispel her fear by reciting the tale of the *Rāmāyaṇa*, starting with a description of the nobility of King Daśaratha and ending with her own abduction.[16] Shortly afterward, he provides a detailed description of Rāma and his many virtues reminiscent of passages in the *Bāla* and *Ayodhyā kāṇḍas*, following it with a fairly detailed account of all the major events narrated in the *Kiṣkindhākāṇḍa*.[17] Still further along in the book, as a preamble to his exhortation to Rāvaṇa, the monkey summarizes the epic story from the *Ayodhyā* through the first half of the *Sundarakāṇḍa*,[18] diplomatically glossing over the awkward subject of Rāvaṇa's abduction of the queen by saying simply that Sītā had become "lost in the woods."[19] Sītā herself provides not only a confidential tale of her intimate moments with Rāma, a tale not previously narrated in the epic, but also alludes to some of the principal events of the *Araṇyakāṇḍa*.[20] The effect of this complex involution of narrativity within the *Sundarakāṇḍa* and the book's multifaceted intertextuality with the larger epic is to enhance still further the sense that the poem is centered here, that the Rāmakathā itself is inscribed within the book even as the book is contained within the *Rāmāyaṇa*.

One other noteworthy structural feature of the *Sundarakāṇḍa* is the peculiar symmetry of its narrative. Just as the northern versions are bracketed by the monkeys' confrontations—first in despair and finally in triumph—with the sea, so, as noted above, is the southern (and critical) edition's configuration of the book bracketed with Hanumān's leaps and his accounts of them. But this does not exhaust the poet's fondness for repeating narrative elements at strategic points in the story to bracket certain episodes or the central narrative itself, even when such repetition might appear otiose or digressive. Two examples are worthy of comment in this connection: Hanumān's two interviews with Sītā and the devastation of the two royal pleasure groves, the Aśokavana and the Madhuvana.

Hanumān's interview with Sītā at *sargas* 29–38 is elaborate and comprehensive. At its conclusion, she declines his offer to carry her

[15] 5.14.7–12.
[16] 5.29.2–9.
[17] 5.33.8–64.
[18] 5.49.4–14.
[19] 5.49.7.
[20] 5.24.13–20.

back to Rāma, and he takes her *cūḍāmaṇi*, "hair ornament," as evidence of his claim to have located her. This marks the successful completion of his mission. Nevertheless, at the conclusion of the monkey's campaign of terror and destruction against the *rākṣasas* in *sargas* 39–52, he feels it necessary to meet her once again before his departure.[21] This second interview is extremely brief and adds nothing to what went before, serving at best only a minor narrative function.[22] It does, however, bracket or frame all the actions Hanumān takes on his own initiative, leaving him at *sarga* 54 at precisely the same point in the narrative flow of the book as he was at *sarga* 38.

Similarly, the entire development of the narrative, from Hanumān's first leave-taking of Sītā in *sarga* 38 until his report to Sugrīva, Rāma, and Lakṣmaṇa in *sargas* 63 to 66, is bracketed with the accounts of the violent simian devastation of the cherished pleasure groves of the *rākṣasa* and monkey kings, respectively. Here, too, the second episode adds nothing to the central narrative. It is no doubt entertaining and has, as will be discussed below, some characterological significance. Nonetheless, from the point of view of the development of the epic story, it is largely digressive and has virtually no narrative consequences other than to enable Sugrīva to infer the success of the southern search party, something that they are, in any case, on their way to report.[23]

Repetition and profuseness are, as is well known, characteristic features of oral narrative poetry like the *Rāmāyaṇa*.[24] Even so, the

[21] 5.53–54.

[22] Hanumān's desire to see Sītā again does have a characterological function, however, in that it results from his anxiety that in his perhaps foolish haste to burn Laṅkā, he has neglected to provide for the queen's safety. This point will be discussed further below.

[23] The otiose quality of the episodes of the second interview and the destruction of the Madhuvana caught the attention of Western students of the epic early on. Thus, Jacobi took the repetition of the departure scene, which he found strange and a poor fit on contextual grounds, to be easily and satisfactorily explained by understanding the entire bracketed passage, viz., all of Hanumān's independent activities, to be a later addition, a notion that he felt to be supported by seeming contradictions or omissions in subsequent passages of the epic and by what he saw as the whole passage's unsuitably burlesque tone (Jacobi 1893, pp. 31–36). Similarly, on contextual and stylistic grounds, Jacobi regarded the episode of the Madhuvana to be unnecessary and intrusive (1893, p. 37).

[24] For a discussion of these aspects of orally composed and aurally consumed poetry, see Sweeney 1987.

incidence of such repeated and parallel passages in the *Sundarakāṇḍa* and the proportion of the text as a whole that is given over to them seem far greater than those found in any of the epic's other books.[25] The *Sundarakāṇḍa*'s profusion of such repetitions and variations, which, if anything, serves only to slow and confuse the narrative, suggests that these passages serve other than purely narrative functions.

The fact that the book contains so many such passages is not, we feel, to be attributed to either carelessness or ineptitude on the part of the poet, bards, or scribes. Rather, we are convinced that these features of the *Sundarakāṇḍa* derive from a combination of four factors: 1) the stylistics of oral composition and performance; 2) structural reasons specific to the Book; 3) the absence of the epic's central figure, Rāma, from the action for all but the few closing chapters of the Book; and 4) the poet's focus on the development of the characters of Hanumān and Sītā.[26]

The first factor is common in varying degrees to all orally composed performative poetry and needs no special elaboration here. The second factor, as discussed above, is, we believe, connected with

[25] By the standards of Indian epic and purāṇic literature the *Vālmīki Rāmāyaṇa* is not particularly profuse or repetitive in general. Compared with the *Mahābhārata*, for example, it is notable for its narrow focus and the unencumbered movement of its central narrative. For structural and rhetorical reasons quite apart from simple orality, the longer epic makes a point of repetition. For a discussion of the *Mahābhārata*'s use of repetition of themes and stories as a rhetorical device, see Goldman 1972 and Ramanujan 1991.

[26] It should also be noted in this connection that even modern Western literature cannot be said to adhere in general to any one uniformly applicable standard of narrativity. Certain types and genres of Western fiction have been observed to possess a more "spatial" than "chronological" structure in the sense that the former term was first used by Joseph Frank (1945). To the extent that "spatiality," a quality that undermines the consecutiveness of narration and gives an audience an impression that events are related more in space than in time, is established through such techniques as iteration, "flashbacks," the attenuation of chronology, and other devices that direct one's attention to earlier sections of the work (Mickelsen 1981, pp. 67–69 and Genette 1972), a genuine case could be made for identifying the *Sundarakānda* as an almost archetypal spatial narrative. For it is quintessentially a narrative of space in which the central character moves from scene to lavishly described scene, its episodes and dialogues are endlessly repeated or mirrored, and its chronology is compressed to at most a matter of days. All of this is not to say that at least some of the book's repetitiveness cannot be traced to its peculiar textual problems. This matter, however, will be dealt with separately in our notes to the translation.

the strategy of those at whose hands the epic took the form in which we know it, of structuring the *Sundarakāṇḍa* as the narrative and emotional center of the poem. The third factor is one that is unique to the *Sundarakāṇḍa.* One of the most characteristic features of the *Rāmāyaṇa* is the marked degree to which the author foregrounds the central hero. Throughout the drama of this monumental poem, Rāma is rarely "offstage" for very long. From time to time the exigencies of the epic narrative will shift the scene away from Rāma, as when the poet takes us to Rājagṛha to follow Bharata,[27] to Ayodhyā where we witness the confrontation between Bharata and Kaikeyī,[28] or to Laṅkā where we can observe the debates among the *rākṣasas.*[29] But it is rare for Rāma to be absent either as an active participant in the events being described or as an audience for another character's narration of a relevant story[30] for more than a few *sargas* until the departure of the search parties in *Kiṣkindhākāṇḍa,* and nowhere else in the epic is Rāma out of the spotlight for virtually an entire book.

It is, we believe, the tension created by combining the poet's profound focus on Rāma with the narrative necessity of removing the hero from the stage of epic events for the great bulk of the *Sundarakāṇḍa* that has led to the book's unusually frequent rehearsal of whole sections of the action of the preceding *kāṇḍas,* along with the sometimes elaborate descriptions of the hero's physical and moral attributes, his genealogy, and his legendary feats.[31]

For, although Rāma appears as a character in the *Sundarakāṇḍa* only in the book's closing five *sargas* and even then mainly as a largely passive audience for Hanumān's report, the text leaves little doubt as to who is the principal focus of the epic. The *Rāmāyaṇa* is, above all else, a celebration of the deeds, virtues, and power of Rāma, and even when the stage is occupied by such compelling figures as Sītā and Hanumān, Rāma remains a powerfully felt presence around

[27] 2.62–64. Rāma is technically "offstage" during *sargas* 51–87.

[28] 2.65–68.

[29] 3.30–39; 6.6–9.

[30] As, for example, when Sugrīva tells him the history of his feud with Vālin at *Kiskindhākāṇḍa, sargas* 9–11.

[31] Even during his shorter absences in other sections of the epic we are constantly reminded of the greatness of Rāma. See, for example, Śūrpaṇakhā's words to Rāvaṇa at 3.31.1–23, Rāvaṇa's and Mārīca's dialogue at 3.34–37, and Sītā's words to Rāvaṇa at 3.45.3–19.

whom the thoughts, emotions, and actions of these figures constantly revolve.

From the very beginning of the *kāṇḍa*, the poet is concerned to indicate that virtually all the powerful and virtuous beings that Hanumān encounters are aware that the monkey is on a mission for Rāma and are eager, for that reason, to assist him. Throughout the opening *sarga* we are reminded some ten or twelve times that Hanumān is acting on Rāma's behalf, and we are shown such powerful supernatural figures as the *vidyādharas*,[32] Sūrya the sun god,[33] Sāgara the god of the sea,[34] and Indra the king of the gods[35] intervening in some way to help the monkey because of their reverence for Rāma. Later on, when the flames engulfing Hanumān's tail cause him no harm and the conflagration of Laṅkā spares Sītā, the monkey attributes these miracles in part to Rāma's great power and to the fact that the god of fire is withholding his energy on Rāma's behalf.[36]

But even such evidence of Rāma's divinity as is afforded by the solicitude of the gods and other celestial beings must pale before the profound and pervasive devotion to him that is at the heart of the characterizations of Sītā and Hanumān in the *Sundarakāṇḍa*. This subject will be taken up in some detail in the following section; suffice it to say here that few portions of the *Vālmīki Rāmāyaṇa* can rival this book in its thoroughgoing focus on devotion to Rāma as the principal element in the personality of some of the epic's most important characters.[37] It is this, we believe, that both accounts for and informs the constant praise of Rāma and the multiple repetitions of his adventures that run through the *Sundarakāṇḍa*.

A close reading of the *Sundarakāṇḍa* and a careful analysis of the structural elements outlined above must lead, we are convinced, to a sense of the integrity of the book as it has been transmitted in the southern and vulgate versions of the poem. It has a unity of time and

[32] 5.1.20–28.

[33] 5.1.72.

[34] 5.1.75–88; 5.1.99.

[35] 5.1.123–27.

[36] 5.51.31–33; 5.53.20–23.

[37] Like the remainder of the poem, the *Sundarakānda* seems clearly to presuppose the divinity of Rāma, although, as elsewhere, the theme of *bhakti* is less foregrounded than is the case with such well-known versions of the story as the *Adhyātmarāmāyana*, the *Rāmcaritmānas*, etc. For a discussion of the controversial issue of Vālmīki's treatment of the divinity of his hero, see Pollock 1984b and Pollock 1991, pp. 15–54.

place that is all but unique, and its characteristically symmetrical placement of repeated and parallel narrative units to bracket its major narrative elements along with its reaching out, through repetition and through prophecy, to the earlier and later portions of the epic, clearly establish it as the most central element in the design of the monumental poem.

Our view of the centrality of the *Sundarakāṇḍa* is, in general, supportive of such traditionalist critique of the *Rāmāyaṇa* as is available to us. According to Tapasyananda, the *Agastyasaṃhitā* claims that the book constitutes the *bīja*, the nucleus or kernel, of the whole poem[38] and this idea, derived no doubt from the facts noted above concerning the meeting of Sītā and Hanumān as the narrative and emotional core of the work, has found an eager resonance in the writings of some Indian scholars of the poem. Thus, K. R. Srinivasa Iyengar speculates that the book may have been "composed and consecrated first as the nucleus of the whole epic architecture,"[39] even hazarding the notion that if the monumental poem in seven *kāṇḍas* as we have it can be seen "as the planned enlargement of an initial core narrative into the present much more extended recital, it is not improbable that originally the Sundara Kanda was the nucleus, the seminal epic, and the rest were later, if purposeful, additions."[40]

Iyengar's evaluation of the place of the *Sundarakāṇḍa* in the growth of the *Rāmāyaṇa* from an epic kernel is, as we demonstrate below, to a certain extent, in harmony with the special esteem in which the book is held by many in contemporary India. By the same token, however, it is radically at odds with analyses of the epic and the book that have been put forward by a number of influential Western scholars.

Thus, as noted above, Hermann Jacobi, one of the great early Western authorities on the *Rāmāyaṇa*, felt that the book was particularly marked by substantial passages that were spurious interpolations and that the most noteworthy of these passages are the whole lengthy account of Hanumān's adventures from the time that he first takes leave of Sītā in *sarga* 38 until his actual departure from Laṅkā in *sarga* 55 and the episode of the monkeys in the Madhuvana which occupies sargas 59–62. In addition, Jacobi argues for the spurious-

[38] Tapasyananda 1983, p. vii.
[39] Iyengar 1983, p. 16.
[40] Iyengar 1983, p. 14.

ness of the major repetitions in the book, particularly Hanumān's narratives reporting his adventures and his conversations with Sītā, precisely because they are repetitions and therefore superfluous to the poem's audience.[41]

As for the judgment of the *Sundarakāṇḍa*'s literary merit, we see once more radically differing views ranging from Iyengar's fulsome praise of the book as "The Epic Beautiful," the very essence of beauty,[42] to Griffith's bleak assessment, "To a European taste it is the most intolerably tedious of the whole poem, abounding in repetition, overloaded description, and long and useless speeches which impede the action of the poem."[43]

Ironically, although Iyengar's judgment of the book's merits is so different from that of Jacobi and Griffith, his ideas about the genesis and growth of the *Rāmāyaṇa* proceed from something of the same presupposition that underlies much Western critical and text-historical scholarship on the Indian epics. The essence of that presupposition is that the *Rāmāyaṇa*, like the *Mahābhārata*, represents a somewhat chaotic growth at the hands of generations of largely inept "rhapsodists," "diaskeuasts,"[44] bards, redactors, copyists, etc., of a theoretically recoverable core narrative. Much Western and Western-style epic scholarship has devoted itself to the task of the recovery of this core through the excision of passages and sections that could be branded as late and spurious accretions on the basis of textual criticism, "higher" criticism, or just plain personal taste.[45] Thus, for example, Jacobi, one of the most influential scholars of this school of thought, claimed to have demonstrated that the original core of the *Rāmāyaṇa* encompassed, in general, only *kāṇḍas* two through six with the *Bāla* and *Uttara kāṇḍas* being later accretions.[46]

[41] Jacobi 1893, p. 35.

[42] Iyengar 1983, pp. 23–28.

[43] Griffith 1873, p. 279.

[44] Thus, Jacobi regards what he sees as clumsy repetitions to be crude devices of such bards and the like who were incapable of the fine poetic work of making the action of the epic consistent once they had modified it. "*Auf so feine Arbeit verstanden sich die Rhapsoden nicht, und ebenso wenig die Diaskeuasten, sondern sie halfen sich einfach dadurch, dass sie die Stelle wiederholten, an die sich die weitere Erzählung anschluesst, damit die Hörer wieder irgendwie in den Zusammenhang hinein kämen*" (Jacobi 1893, p. 34).

[45] For a general discussion of the implications of this trend in scholarship, see Goldman 1995 and Sukthankar 1957, pp. 1–32.

[46] For a discussion of this issue, see Goldman 1984, pp. 60–81.

This conception of the textual history of the epics is, of course, markedly different from the traditional understanding that each epic is the unitary composition of a single poet-seer who is a contemporary of the epic protagonists.[47] It is based on a number of factors that are in need of careful reevaluation in the light of the development of philological tools—such as the critical edition—that were not available to early scholars and in light of the kinds of culturally informed evaluations that are characteristic of modern, post-Orientalist literary scholarship.

Jacobi's critique of the *Sundarakāṇḍa*, and particularly his claim that the "*Hanumat-Episode*" and the interlude of the Madhuvana are clumsy and spurious interpolations, rests on a number of specific arguments that need to be carefully reexamined through reading the critical edition of the text, studying the relevant commentaries, and carefully considering the narrative, emotional, and aesthetic expectations of the book's intended audience.

Despite his zeal to determine the "*Echtheit und Unechtheit*" of the various parts of the *Rāmāyaṇa*, Jacobi acknowledges that he can arrive at no generally applicable external criteria for doing so.[48] His comparison of the various recensions available to him proved inconclusive, and, in fact, such a textual approach to the relevant passages of the *Sundarakāṇḍa* has been shown not to support Jacobi's claims, for both passages clearly belong to the best possible reconstruction of the text. He proposes instead that we must examine the "internal evidence," consisting of contradictions with preceding or subsequent passages, "deviations" or "peculiarities" in the whole representation, and striking irregularities of outward form.[49]

Against this methodological framework, so heavily laden with value judgments, Jacobi offers two major pieces of "indirect" evidence in support of his contention that the "*Hanumat-Episode*" was "alien to the original poem."[50] The first of these is that Hanumān

[47] This larger conception, it should be noted, however, does not mean that all portions of a given epic codex were to be accepted by traditionally trained Indian scholars. Indeed, the contrary is true as can be seen from the debates that engage some of the southern commentators, most particularly Ck, as to which verses and even which chapters are to be regarded as either authentic (*pāṅkta*) or interpolated (*praksipta*). Still no indigenous scholarship has ever proposed regarding so large a unit as a whole *kānda* or even the passage Jacobi calls the "*Hanumat-Episode*" as spurious.

[48] Jacobi 1893, p. 31.

[49] Jacobi 1893, p. 31.

[50] Jacobi 1893, p. 34.

fails to mention any of the adventures he experiences in the passage—his battles with the *rākṣasas*, his interview with Rāvaṇa, the burning of Laṅkā, etc.—when he makes his report to Rāma in *sargas* 63–66.[51] In addition, he argues that when Hanumān is asked later, in *sarga* 3 of the *Yuddhakāṇḍa*, to provide intelligence about Laṅkā, its garrison, and defenses, he describes it as rich and well defended—a description Jacobi finds to be in glaring contrast with the "clumsily imitative" verse (6.3.28) in which the monkey refers to his destruction of the defensive works and his burning of the citadel. As additional evidence Jacobi offers the fact that while two *rākṣasas* named Yūpākṣa and Virūpākṣa are said to have been killed by Hanumān at *Sundarakāṇḍa* 44.30, *rākṣasas* of the same names are slain—the former by Sugrīva and the latter by Mainda—at *Yuddhakāṇḍa* 76 and 96 of the vulgate, respectively.

In pressing his argument about the spuriousness of this passage, Jacobi considers and rejects two countervailing points: first, that Hanumān does indeed speak at length of his adventures in Laṅkā when he reports to the search party at *sarga* 56; and second, that the relatively petty contradictions can be accounted for as minor lapses on the part of Vālmīki under the principle *interdum dormit Homerus*.[52] Jacobi's analysis of the "*Hanumat-Episode*" has so considerable a bearing on our conception of the structure of the *Sundarakāṇḍa* and has become so ingrained in *Rāmāyaṇa* scholarship that it is important for us to examine, with some care, the grounds upon which Jacobi based it.

Jacobi's observation that Hanumān fails to report on his adventures when he meets Rāma seems to have a disingenuous quality when placed alongside his critique of the monkey's detailed report to Aṅgada's party in *sarga* 56. For in the first instance the absence of reference to Hanumān's adventures is taken as evidence of their spuriousness, while in the second the presence of such reference is denounced as unnecessary since these events have already been narrated in great detail. In other words, both the report of these events and the failure to report them signify their spuriousness! Jacobi then, circularly as it appears to us, insists that Hanumān's entire report to the monkeys is shown to be a late addition because of his reference

[51] All of Jacobi's references have been converted to the equivalent passage in the critical edition unless otherwise indicated.

[52] Jacobi 1893, pp. 34–36.

to his second leave-taking from Sītā (5.56.38). Once again the reference to an event is taken as evidence that the event could not have happened.

Finally, Jacobi comments that the few references to Hanumān's martial exploits found in *sargas* 59 and 60 of the vulgate[53] are so confused and repetitive that they can hardly be taken as old. He concludes that the placement of these references in these *sargas* does nothing to establish the genuineness of the episode but instead only speaks against their own authenticity.[54] Let us examine Jacobi's smaller and more textually grounded points first. In doing so it is important to keep in mind that he, like all scholars writing on the *Rāmāyaṇa* prior to the publication of the final volume of the critical edition in 1975, were operating with no clear or objective means for evaluating the textual history of a given passage. Most scholarship, and Jacobi's is no exception, was based upon one or another of the major recensions, northern or southern, as they were represented in the various published versions. In practice that meant that scholars took as their basis either the Bengal recension (e.g., Gorresio 1848) or—by far the majority—one or another of the published versions of the so-called vulgate, versions that, as in the case of some of the passages cited by Jacobi, may vary considerably among themselves.[55]

Consider the case of the *rākṣasa* warriors Virūpākṣa and Yūpākṣa, who appear to be killed by Hanumān in this *kāṇḍa*, only to be slain once again by others in the *Yuddhakāṇḍa*. The second killing of Yūpākṣa occurs in a passage belonging basically to the southern recension, which, although it has some support in the north, is absent from the major northwest subrecension. It has, therefore, with some justification, been relegated by the critical editors to an appendix (*Yuddhakāṇḍa* App. I, No. 43, pp. 1000–1004) following 6.63.3. Thus, in this case, the same scientific textual analysis that shows the "*Hanumat-Episode*" to belong to the best reconstruction of the poem eliminates the apparent contradiction through the excision of the second passage, which Jacobi assumed to be genuine. In the second case, that of Virūpākṣa, the critical edition does support the passage at *Yuddhakāṇḍa*, *sarga* 84, in which a *rākṣasa* warrior named Virūpākṣa is

[53] That is, *sargas* 57 and 59 of the critical edition.

[54] Jacobi 1893, p. 35.

[55] Jhala (1966, pp. xxxi-xxxv) discusses the textual basis of several of the episodes in his introduction.

slain by Sugrīva after a fierce battle. But it is not completely clear that this is actually a contradiction. The Virūpākṣa of the *Sundarakāṇḍa* is closely connected with Yūpākṣa. They are two of Rāvaṇa's five field marshals (*senāgranāyaka*); they fight together and are slain together.[56] Yet, even the vulgate of the *Yuddhakāṇḍa*, which describes the death of Yūpākṣa at the hands of the monkey-warrior Mainda, does not associate him with Virūpākṣa. The former fights here in conjunction with a *rākṣasa* named Śoṇitākṣa, and the story of his death comes some twenty *sargas* before that of Virūpākṣa, who dies at the hands of Sugrīva. Neither *rākṣasa* is identified as a field marshal.

Moreover, it is not at all unlikely that the name Virūpākṣa, "Squint-Eyes," could be applied to more than one *rākṣasa* by way of an epithet or nickname. Indeed, this is suggested by several other clues in the text. For one thing, several of the *rākṣasa* men and women are said at various points to have this characteristic.[57] Such an idea is, we believe, further supported by the fact that the *rākṣasa* in question is referred to by synonymous epithets such as *virūpanetra*,[58] a kind of variation that is common for epithets but less so for actual proper names.[59] This is also suggested by specific play on the epithet as at 6.84.30:

vivṛttanayanaṃ krodhāt saphenarudhirāplutam /
dadṛśus te virūpākṣaṃ virūpākṣataraṃ kṛtam //

With his eyes filled with foaming blood and rolling with rage, Squint-Eyes was made to appear even more squint-eyed.

In any case, even if one were to insist that this is a proper name, there are numerous instances in both epics in which the same name or epithet is used for more than one character.[60] The point of all this

[56] 5.44.2–3,27–30.

[57] Thus, Rāvaṇa's eyes are said to be *virūpa* (5.20.18), and Śūrpaṇakhā is described as *virūpākṣī* at 3.16.8.

[58] 6.84.33.

[59] Compare, for example, the synonymous epithets used for Rāvaṇa such as *daśagriva*, *daśakandhara*, *daśakaṇṭha*, *daśāsya*, *daśānana*, etc., all meaning "ten-necked" or "ten-headed." No such variation is found, on the other hand, for the name Daśaratha, "having ten chariots."

[60] This phenomenon is observed both in the case of major figures such as Kṛṣṇa (Vāsudeva, Dvaipāyana, Arjuna), Rāma (Dāśarathi, Jāmadagnya, Rauhiṇeya), and lesser figures. Are we to think, for example, that Sītā's *rākṣasī* wardress Śūrpaṇakhā mentioned at 5.22.40 is the same as Rāvaṇa's sister whose disfigurement leads to the abduction of Sītā?

is simply to show that there are a number of plausible explanations for the recurrence of the name Virūpākṣa short of branding the core of the *Sundarakāṇḍa* as spurious. Then too, even if one were to admit that the same character is intended, it seems tendentious, if not churlish, on Jacobi's part to deny Vālmīki the privilege—so cheerfully extended to Homer—of so minor a nod during the composition of an epic poem nearly twice the length of the *Iliad* and the *Odyssey* together.

A more substantive and in many ways more interesting point is that of Hanumān's silence concerning his martial exploits when he reports to Rāma at the end of the book. The point is of some significance because its analysis has considerable bearing on our evaluation of the *Sundarakāṇḍa* and indeed the *Rāmāyana* as a piece of cultural production and a work of literary art. Hanumān's silence thus provides us with a useful instrument to contrast the emic and etic approaches to the poem that lead to such radically divergent assessments of its merit by, on the one hand, Western scholars such as Jacobi and Griffith and, on the other, Indian audiences, both general and scholarly, exemplified perhaps by K. R. Srinivasa Iyengar. Jacobi's critique proceeds from the assumption that if the episodes in which Hanumān annihilates the *rākṣasa* warriors, confronts Rāvaṇa, and sets fire to Laṅkā were part of the original *Sundarakāṇḍa*, the monkey would naturally have reported all of his feats of strength, skill, and courage to Rāma. Perhaps this would be the appropriate expectation of a warrior sent out on a mission in a Western martial epic. But this is not a Western epic, and Hanumān is not a Western hero. Hanumān has, *pace* Jacobi, already given an elaborate, highly colored, and even boastful[61] account of his accomplishments to his immediate superior, Aṅgada. Would he have repeated such an account before Rāma and Sugrīva? We feel that there are cultural and contextual reasons for believing that he would not.

Jacobi was not the first scholar to note the apparent discrepancy in the two reports of Hanumān. The first recorded notice of it was, as far as we have been able to determine, made by the sixteenth-century[62] South Indian *Rāmāyaṇa* commentator Govindarāja. Go-

[61] See notes on 5.56.11 and 5.56.65 for examples of how the poet has Hanumān enrich with a certain hyperbole his report to his peers of what he has seen and done.

[62] The date of Govindarāja is a matter of some controversy. He has been assigned dates from the fifteenth to the seventeenth century. See Lefeber 1994, p. 18.

vindarāja calls our attention to the abbreviated nature of Hanumān's report to Rāma in *sarga* 63, which omits all of his adventures in crossing the ocean, burning the city, etc. He explains that, although it was proper for Hanumān to have boasted of these adventures before his own peers, the monkeys, he does not do so here in order to avoid praising himself in his master's presence. To the objection that it would be appropriate generally for someone like Hanumān to give a full account of his adventures, Govindarāja counters that it was more appropriate for a detailed report to be presented to Aṅgada in order to conceal from Rāma those things that would have been inappropriate for him to hear.[63]

Govindarāja's explanation, unlike Jacobi's, takes into account the important principle of "context sensitivity," which is especially characteristic of traditional India.[64] A widely articulated Indian cultural norm prohibits self-praise (*ātmastuti*) most especially in the presence of one's elders, masters, or gurus. Thus, the account of his own accomplishments that is perhaps permissible in the company of Hanumān's comrades-in-arms becomes unseemly in the presence of his king, Rāma, and Lakṣmaṇa.

But there is yet another reason that might be put forward for Hanumān's reticence in the presence of Rāma and Sugrīva. Rāma, who has been overwhelmed by an all-consuming grief since the abduction of his beloved Sītā and has experienced an agonizing period of uncertainty, not knowing what has become of her or even if she is alive, is not interested at this moment in hearing about the exploits of his messenger. As soon as he hears from Aṅgada and the monkeys of the search party that Sītā is alive, he begins to question them intensively about Sītā and Sītā alone:

> Where is Queen Sītā? How is she disposed toward me? Tell me everything concerning Vaidehī, monkeys.[65]

It is clear from this and the context as it develops that Rāma's only concern at the moment is Sītā, her condition, and whether she

[63] The text itself makes this clear at 5.56.4–5, where Aṅgada requests that Hanumān tell him and the search party everything in great detail and then explain to them what they should not repeat [in the presence of Sugrīva and Rāma].

[64] Ramanujan 1989, pp. 41–58.

[65] 5.63.5.

kva sītā vartate devi katham ca mayi vartate /
etan me sarvam ākhyāta vaidehīm prati vānarāḥ //

has remained faithful to him. It is not until the third *sarga* of the next *kāṇḍa* that the grief-stricken husband becomes once more the resolute military commander and asks Hanumān about Rāvaṇa's troop-strength and defensive works.

In this context it would be highly inappropriate for Hanumān, the perfect obedient servant, to prattle on about exploits that were, in any case, well beyond the mandate given him by his masters. He had been told to find Sītā and report back—no more, no less. The actions he undertook on his own initiative not only delayed the completion of his mission; they might—had he been killed or captured—have led to its failure. Then too, the general feeling among the monkeys, and one expressed by Sītā herself, was that Rāma would not look kindly on unauthorized efforts to engage the *rākṣasas*.

Given all of this and the powerfully emotional tenor of Rāma's grasping at every detail of Sītā's condition and speech that dominates the closing *sargas* of the book, one can hardly expect the poet to have Hanumān launch once again into an account of his leap and his destruction of Laṅkā. Jacobi's critique, although based on the best textual analysis possible given the materials with which he had to work, is utterly insensitive to the aesthetic, emotional, and culture-specific realities of the text. Rather than appreciate the skill and subtlety of the poet in crafting a poem true to those realities, he seeks to dismantle the fruit of that craft in the name of protecting Vālmiki's reputation from the damage wrought to it by the clumsy rhapsodists and diaskeuasts of Jacobi's imagination.[66]

Also worthy of reexamination are Jacobi's views on the tone of the *Sundarakāṇḍa*. Wherever the poem foregrounds the simian nature of Hanumān and his monkey companions, Jacobi sees a "burlesque tone," which, fitting poorly with "Hanumān's character," leads him to suspect the genuineness of the passage. The passages in which this tone is most pronounced are, of course, the whole "*Hanumat-Episode*" and the interlude in which the monkeys of the search party, intoxicated with their success, devastate the Madhuvana. Jacobi found the latter episode superfluous and disturbing and pointed out that if the offending passage were deleted, the end of the sixtieth *sarga* (of the vulgate) could without difficulty be joined to the beginning of the sixty-fifth (of the vulgate).[67]

[66] See also Jhala's remarks on this subject (Jhala 1966, pp. xxxi-xxxii).
[67] Jacobi 1893, pp. 36–37.

On the technical level of text criticism, Jacobi is once again wielding his philologist's scalpel in the absence of a scientifically reconstructed text. It is true that the juxtaposition of the two verses brought about by Jacobi's excision would be in no way jarring. That, however, is hardly proof that they were ever, in any version, so juxtaposed; and indeed, now that we have the benefit of the critical edition, we can easily see that such a juxtaposition cannot be shown to have existed in any recoverable reconstruction of the text. In the first place, the verse Jacobi cites as ending the sixtieth *sarga* does not, in any version, actually do so. More importantly, if ironically, the critical edition shows clearly that the passage that ends that *sarga* in the vulgate ends, in fact, a passage of twenty lines that—on text-critical grounds—could not have been part of an *Ur-Rāmāyaṇa* and has thus been relegated to the critical apparatus.[68]

Jacobi's observations that the "burlesque tone" of these passages is incongruous with that of the remainder of the book and denigrates the character of its hero by displaying his simian nature must, on careful consideration, be rejected. We see them as deriving from Jacobi's preconceptions about the tone of the epic poetry and a Homeric sense of heroic dignity rather than from an informed and sympathetic appreciation of the *Rāmāyaṇa* in keeping with the aesthetic norms of the culture that produced and consumed it.

Vālmīki portrays Hanumān and his companions as monkeys because in his view that is precisely what they are. The simian nature of the *vānaras* is no comic interpolation into the body of the epic. It is constitutive of the Rāma legend, for it is tied up inextricably with the theological and mythic forces that drive the narrative and lend it its unparalleled power, pervasiveness, and influence in the religious, intellectual, and cultural life of South Asia.[69]

To understand this, it is necessary to reflect on the culturally central role of Rāma as a principal *avatāra* of the great Lord Viṣṇu and on the powerful ironies that animate this central and characteristic element of Vaiṣṇava theology. This irony, which is most elaborately developed in the cases of the two great human *avatāras*, Rāma and Kṛṣṇa, requires that for the omnipotent Lord to carry through his eschatological missions in the phenomenal world, his *līlās*, it is nec-

[68] Passage 1274* in apparatus to 5.58.21.

[69] See also Jhala's remarks on the textual and contextual propriety of the episode (Jhala 1966, pp. xxxiv-xxxv). Cf. Sitaramiah 1982, pp. 134–36.

essary for him to take birth as some creature that is at once less than a god but more than a human. The irony derives from the fact that the *avatāra* is both aware and unaware of his divine nature, thus carrying out the divine plan through his superhuman and miraculous feats while at the same time remaining subject to the anguish and the indignities of the human condition.[70]

The necessity—inseparable from the very essence of the Vaiṣṇava *avatāra*—for Rāma to be born in the liminal category of superhuman human and to suffer the unbearable anguish of the loss of his beloved Sītā has been elaborately and persuasively discussed by Pollock in his learned introduction to the third volume of the present translation[71] and requires no further elaboration on our part. But, if the reasons for Viṣṇu's having to take birth as a human are clarified by the terms of Rāvaṇa's request to Brahmā for the boon on the strength of which he is tyrannizing the universe,[72] why is it that his companions and allies must be monkeys? As recounted in the framing mythological narrative of the *Bālakāṇḍa*, no sooner has Viṣṇu departed from the divine assembly in preparation for his birth as the son of the human king Daśaratha than Brahmā instructs the gods to sire powerful simian allies for him on the various classes of superhuman women.[73]

Although Brahmā's instructions are explicit that the children of the gods generated for this purpose must have the form of monkeys,[74] the text offers no explanation for this condition at this point. A mythological explanation of why Rāma's allies have to be monkeys is, however, put forward in the section of the *Uttarakāṇḍa* that relates the early history of the *rākṣasa* king. There it is said that during the course of his efforts to conquer the universe, Rāvaṇa comes to Mount Kailāsa, the abode of the mighty Lord Śiva. He is accosted by the great god's alter ego Nandiśvara, who is described as monkey-faced. In his foolishness Rāvaṇa ridicules him, laughing loudly. Enraged, Lord Nandin curses Rāvaṇa for holding his simian form in contempt and prophesies that beings resembling him, Nandin, both in form

[70] For a general treatment of the ironic nature of the *avatāra* in the Indian epic literature, see Goldman 1995 and Hacker 1959.

[71] Pollock 1991, pp. 15–67.

[72] 1.14.13–21; 1.15.3–6; and 7.10.15–21. For further discussion and additional references to the boon in the *Rāmāyaṇa*, see Pollock 1991, pp. 21–43.

[73] 1.16. On this passage, see Goldman 1989.

[74] *sṛjadhvam harirūpeṇa putrān* (1.16.6) *janayāmāsa evaṃ te putrān vānararūpiṇaḥ* (1.16.7).

and power, will be born to encompass the destruction of the *rākṣasa*'s family.[75]

There is no absolute reason that a human *avatāra*'s allies—themselves *avatāras* of the gods—should not be human, even if only in the same special sense that the *avatāra* himself is. In the *Mahābhārata*, for example, not only are the allies of the central *avatāra* Kṛṣṇa, the Pāṇḍavas, etc., the human offspring of gods,[76] but their antagonists, the sons of Dhṛtarāṣṭra, are themselves, despite their demonic parentage,[77] humans and kinsmen of the heroes.

If we are to speculate as to why the Rāma legend has monkeys as the hero's allies,[78] we can consider a number of possible factors. One would be the popular folkloric motif, widely distributed in India and elsewhere, of the animal companion who helps a troubled hero gain or regain his love.[79] From the point of view of the particular context

[75] 7.16.11–16.

[76] *MBh* 1.61.85.

[77] *MBh* 1.61.80–83. Duryodhana is the son of Kali; the remaining brothers are said to be the descendants of Pulastya. Cf. *MBh* 18.5.19, where the sons of Dhṛtarāṣṭra are said to be *yātudhānas*, a type of *rākṣasa*.

[78] In seeking a variety of "explanations" of the role of monkeys in the *Rāmāyaṇa*, we should be cognizant of the variety of approaches to such a problem that would be found among the traditional *Rāmāyaṇa* community, Western-style literary-historical scholars, and those who attempt to combine elements of both. For each of these groups would entertain very different notions of what sort of explanation is required. Traditional scholarship, although it is often explicitly critical of certain passages that, it is argued, strain credibility (e.g., Ck's comments on 5.1.177; see note ad loc.), accepts the *Rāmāyaṇa* as history. Therefore, if a question such as, "Why monkeys?" is posed, these scholars will generally fall back on mythical explanations, such as the curse of Nandin, to explain the fact of divinely powerful monkeys assisting Rāma in his cosmic task of destroying Rāvaṇa. Western-style scholarship assumes that the poem is for the most part a work of the imagination and seeks to explain a phenomenon such as the role of talking, flying monkeys in terms of folkloric, comparative mythological, psychoanalytic, or other modes of literary theoretical analysis (e.g., W. Pax 1936; and Masson 1975, 1981). The third approach, and one found in the writings of a number of scholars, is to attempt to do both by accepting the story as historical but rationalizing or interpreting elements that are at odds with everyday reality. This school is best represented by the articles, discussed below, that argue that the *vānaras* were actually not monkeys but were tribal groups who either took the monkey for their totem or actually had tails. In one extreme case they are identified as the Chinese! (Mehta 1941, p. 335). See Goldman 1984, p. 27; Bhatt 1960, pp. 446–47; Mankad 1965, pp. xxxiii-xxxiv; Vyas 1967, pp. 58–59; Sharma 1971, pp. 282–83; and Vaidya 1906, pp. 121–22. Cf. Lefeber 1994, pp. 37–44 and Masson 1975, 1981.

[79] Thompson 1932–1936, p. 450. This general motif in oral and folk literature has received psychoanalytical treatment, as has the specific case of the monkeys of the *Rāmāyaṇa*. See Bettelheim 1977, pp. 73, 77–78, 106–9, 257–58 and Masson 1975, 1981.

of the *Rāmāyaṇa*, its narrative logic, and its theological presuppositions, however, it should be recalled that the first major narrative element in the grand scheme that will culminate with the confrontation of Rāma and Rāvaṇa is the one that will drive the hero out of the human world, the city and the cultivated countryside, into the dark recesses of the wilderness, the fearsome, if sometimes idyllic, realm of demons and wild beasts.[80] Thus, the force of the narrative removes the hero from human society and places him where, in his hour of need, he is beyond human help.

Related to and supportive of this narrative logic is a kind of psychological imperative peculiar to the *Rāmāyaṇa*, according to which forces associated with an ego and a sensuality unmoderated by the powerful strictures of *dharma*, social ordination, and renunciation are generally projected outward from human to nonhuman societies.[81] Thus, when the poet needs or wishes to represent non-normative patterns of social relations,[82] his tendency is to place them in the social universes of the *vānaras* and the *rākṣasas*, if at all possible. In this way the monkey polity of Kiṣkindhā serves not only to equip Rāma with allies and troops unavailable from their expected source, Ayodhyā; it also provides, in the conflict between Vālin and Sugrīva, and in Lakṣmaṇa's excoriation of Sugrīva's sloth and sensual indulgence, an additional opportunity for the poet to render in high relief the self-discipline and moral purity of Rāma and his brother.[83]

If the divine *avatāras* who are to play so vital a role in the discovery of Sītā and the defeat of Rāvaṇa must be monkeys, then it is only to be expected that, like Rāma, they should exhibit to the fullest the

[80] On the contrast between the city and the wilderness, see Pollock 1986, pp. 3–5; 1991, pp. 10–14.

[81] On this point, see Goldman 1984, pp. 52–54; Pollock 1991, pp. 68–84; and Lefeber 1994, pp. 42–44. In this respect the epic presents a stark contrast to the *Mahābhārata*, where conflict takes place within the extended family of the heroes. The tradition is keenly aware of this difference, and it is frequently cited as a reason for favoring the *Rāmāyaṇa* as an acculturative and pedagogical instrument. There is even a taboo against keeping or reading manuscripts of the *Mahābhārata* in one's house for fear of provoking intrafamilial discord.

[82] Even Vālmīki must on at least one occasion situate social disharmony and antisocial egoism in the heroic household. This is the sociopathic behavior of Kaikeyī in defying her husband's wishes to exalt her own son over Rāma. Without this there would not have been enough conflict to advance the narrative. What is remarkable is that this is virtually the only such instance in the entire epic. See Sutherland 1992b.

[83] For a fuller discussion of this point, see Lefeber 1994, pp. 42–44.

defining characteristics of their dual nature. If Rāma as *avatāra* of Viṣṇu is both more godlike than any god and more human than any human, then the *vānaras* as animal *avatāras* of the gods of the vedic pantheon should exhibit both the power, valor, and wisdom of their divine fathers and to a very marked degree the behaviors humans most associate with primates.[84]

Understood in this way, that is, in the full narrative, mythic, folkloric, and theological context of the poem, the exaggeratedly simian antics of the monkeys in the Madhuvana or of Hanumān when he mistakes the sleeping Mandodarī for Sītā are clearly far from comic interpolations clumsily worked into the *Sundarakāṇḍa* by crude rhapsodists eager to amuse their uncultivated audiences. On the contrary, they are absolutely integral to the book and to the poem as a whole and appear to us to be entirely in keeping with the narrative and aesthetic expectations of both educated and uneducated traditional audiences.[85]

The specific points raised by Jacobi have been discussed here at length because they raise the larger issue of intercultural aesthetic criticism with respect to a national epic such as the *Rāmāyaṇa.* This problem has been discussed earlier in this translation series in connection with the poem as a whole and with several of its constituent books;[86] and on one level, it can be seen, as Pollock has suggested, as a product of Western and Western-style scholarship's focus on the poem's "genetic history" as opposed to the more traditionally focused concern with its "receptive history."[87] This issue need not be

[84] The behaviors ascribed to the monkeys in the *Rāmāyaṇa* represent a combination of observed activities such as leaping from tree to tree, shaking of branches (5.55.16), chattering (5.55.22), clapping their upper arms (5.8.50), and activities projected onto the monkeys by the poet or misinterpreted (see note on 5.60.14). See Lefeber 1994, pp. 37–38 and Dolhinow 1972.

[85] It should be kept in mind that, although we cannot with certainty speak about the original intended audience of the poem, the all but universal reception of the *Rāmāyaṇa* in its innumerable regional and sectarian versions from the time of the oldest extant commentaries to the massive popularity of the recent Doordarshan television serialization is extremely positive. Nowhere, to our knowledge, has any Indian scholar familiar with Vālmīki suggested that the passages in which the animal nature of the monkeys is exhibited are either distasteful or inauthentic. Nor, it should be once more stressed, is there a single manuscript tradition of the poem that omits them.

[86] For a discussion of the persistence of Jacobi's view that the *Rāmāyaṇa* as inherited represents a fusion of two heterogeneous legends, see Goldman 1984, pp. 1–28, 60–81 and Pollock 1991, pp. 3–6.

[87] Pollock 1993, pp. 5–6.

taken up again here other than to note that, although both approaches are valid and can contribute to our store of knowledge about the *Rāmāyaṇa*, much if not most of the "genetic" history of the text that has been provided to us is, as the preceding discussion attempts to show, in fact, inaccurate. Its inaccuracy derives not from any lack of scholarly rigor or philological skill on the part of Jacobi and his successors but from two significant factors: first, the unavailability of the requisite philological tools for a scientific study of the poem until very recently; and second, an attitude amounting to antipathy for much of the received text of the poem on the part of many early Western scholars, which led them to judgments that appear to be less than objective. These problems have been compounded by the curious fact that even after the publication of the critical editions of both great Sanskrit epics and well into an era in which culturally sensitive "participant-observation" has significantly displaced the old "Orientalist" biases about Asian cultural production, Western and Western-style scholarship has largely continued to regard as axiomatic the theories and criticism of the *Rāmāyaṇa* put forward by Jacobi, Keith, Griffith, and others in the heyday of Orientalism.[88]

In his denunciation of the *Sundarakāṇḍa* as "intolerably tedious," Griffith had at least the decency to limit his judgment to the scope of "European taste" and the wisdom to represent Vālmīki as he found him rather than "as European taste might prefer him to be."[89] In so doing he suggests, although he does not embrace, the existence of other domains of literary and aesthetic sensibility. In the works of Jacobi and other Victorian students of the *Rāmāyaṇa* and Sanskrit literature and in the works of many of their influential predecessors and successors like Hall,[90] Macdonell,[91] Keith,[92] and so forth, such pejorative terms are not similarly restricted and are given the status of universals. This is not the place to discuss in detail the fundamental impropriety of judging the aesthetic production of one culture by the standards of another. We have attempted this before in the case of

[88] See, for example, Brockington 1984, pp. 53–61, 307–27.
[89] Griffith 1873, p. 279.
[90] Hall 1859.
[91] Macdonell 1900.
[92] Keith 1928.

the *Rāmāyaṇa*,[93] while for Sanskrit poetry in general it has been done by others with far greater eloquence than we might achieve.[94]

Despite the harsh appraisal of the *Sundarakāṇḍa* by its Western critics, the fact remains that the judgment of the book among its intended audiences in India has been and continues to be utterly different. For in the long and distinguished tradition of Indian literary criticism, the *Vālmīki Rāmāyaṇa* has always stood unshakable in its claim to the title of *Ādikāvya*, the first and foremost of poems and the inspiration and model for all others.[95] By the same token, as suggested above, the *Sundarakāṇḍa* appears to be widely acknowledged as the very heart of the poem. With this in mind let us briefly turn once more to the Western critique.

The book, as Griffith notes and Jacobi frets, does abound in repetition. It is true that it has many long speeches that, whether or not they be—in Griffith's words—"useless," do impede the poem's action. Why then is it so highly regarded? There are basically two answers to this question. The first has to do with the contrast between norms of aurally and visually consumed poetry, as noted above, and the second—and perhaps more fundamental—with culturally conditioned responses to repetitiveness and what Western authors negatively characterize as "excessive" description or long-windedness. Indian cultural productions, from the ancient epics and dramas to folk plays, music recitals, feature films, and even group and public meetings, have always tended to be longer and slower-paced than their counterparts in the cultures of Europe. The explanation is, perhaps, that where Western poetry and dramatic representation has tended to emphasize action and narrative movement, as codified in Aristotle's "unities" and Western cinematic critics' frequent complaints that a film is too long or that its action "drags," Indian emphasis—from the time of the *Nāṭyaśāstra*—has always been on sentiment, or *rasa*. Rather than compress sentiment in the interests of speeding the narrative flow, Indian poets traditionally tended to expand their works to accommodate the fullest possible exposition of the fundamental aesthetic-emotional states. For in traditional India the conveying of these experiences, these *rasas*, is, as Ānandavardhana put it, the very "soul of poetry."[96] The *Vālmīki Rāmāyaṇa* as

[93] Goldman 1984, pp. 96–106.

[94] See especially the learned and passionate arguments of Ingalls (1965, pp. 49–53).

[95] Goldman 1984, pp. 3–4, 39–40, 71–73, and 127–134.

[96] *Dhvanyā* 1.1, *kāvyasyātmā dhvanir iti.*

the exemplar of poetry, must therefore, as stated in its own preamble, be replete with the exposition of all the *rasas*.[97]

From the point of view of criticism, then, it is a serious error to fault the *Rāmāyaṇa* for elements that impede its narrative flow, for those are precisely the elements that the poet sought to develop and his audience most relished. Fundamentally the *Rāmāyaṇa* is not a narrative, but a *kāvya* composed around a narrative. It is traditionally the first example of a new genre that springs from and has as its very *raison d'être* the profoundest expression of sublimated sentiment. The narrative of the Rāma story can be and often is quickly told. Indeed, the epic as we have it opens with just such a concise telling when the divine seer Nārada relates the whole epic story to Vālmīki in fewer than one-third of the verses it will take the latter to describe Hanumān's jump alone.[98] Vālmīki had neither the need nor the desire simply to retell the story, nor would he have required divine inspiration[99] to do so had he so wished. To say otherwise would be like saying that Wagner's purpose in composing the *Ring of the Niebelungen* was to retell a Norse legend.

If sentiment, or *rasa* in general, must lie at the heart of an Indian poem, each poem must be suffused with and inspired by one sentiment in particular, its *pradhānarasa*. For the *Vālmīki Rāmāyaṇa* in particular, that *rasa* is the *karuṇarasa*, "the piteous sentiment," rooted in and sublimating the universal human emotion of *śoka*, "grief." For it is Vālmīki's compassion for the grief-stricken hen-crane, crying out for her lost mate, that gives rise to the whole genre of poetic expression, *śloka*.[100] The idea that compassion is the most fundamental of human emotions is so powerful that the great medieval playwright-poet of the *Rāmāyaṇa* theme, Bhavabhūti, has one of his characters articulate a theory that *karuṇa* is the only true emotion, a kind of emotive substrate of which the others are mere epiphenomena.[101]

If the *karuṇarasa* is the defining sentiment of the *Rāmāyaṇa*, it is expressed in the poem nowhere more effectively and feelingly than in the *Sundarakāṇḍa*. In the passages in which we see the forlorn Sītā alone in a strange and hostile land, imprisoned, cajoled, and threat-

[97] 1.4.8.
[98] Cf. 1.1.18–76 and 5.1.1–190.
[99] 1.2.29–37.
[100] 1.2.9–41.
[101] *UttaRāC* 3.47. See also Masson 1969, 1970.

ened by Rāvaṇa, harried by the *rākṣasīs*, living under the sentence of a hideous death, despairing of her life, driven to thoughts of suicide and yet through it all consumed with thought of her lost love, the poet has risen to the height of his art. It would be difficult to read the passages in *sargas* 14 through 17, where the poet heaps up a splendid structure of similes[102] to convey the desolation of the queen or her heartrending soliloquies in *sargas* 23 and 24 and not be both deeply affected by her plight and profoundly impressed with the poet's skill. These passages and the others leading up to her sudden joy at the sight of Rāma's signet ring are indeed the heart of the book and the epic, and no doubt they account for the enormous esteem in which the former is held.

Central though the *karuṇarasa* is to the epic and the book, it cannot, in keeping with the canons of the *alaṃkāraśastra*, be unrelieved; and it is, in aesthetic terms, no doubt in order to provide such relief that the poet has placed this gem of the piteous in a larger setting crafted of an amalgam of the *adbhuta*, *śṛṅgāra*, *bhayānaka*, *vīra*, and *hāsya rasas*—that is, the sentiments of wonder, erotism, terror, valor, and comedy—as expressed in Hanumān's leap, the description of Rāvaṇa's harem, the threats of the grotesque *rākṣasa* women, Hanumān's martial exploits, and the comical drunkenness of the monkeys in the Madhuvana, respectively. These elements and passages are not clumsy, jarring, or spurious additions to the *Sundarakāṇḍa*, but rather integral narrative, structural, and poetic elements essential to the architecture of this fascinating epic within an epic.[103]

[102] See Krishnamurti (1993) for a learned discussion on the poetic construction of this passage.

[103] This is not to say that the *Sundarakāṇḍa*, as it has been reconstructed through the efforts of the critical editors, represents the "original" form of the book and that all of its passages are integral parts of a text composed at one time by a single author. This is far from the case, as the complex and confusing textual state of some sections attests. What is important to keep in mind, however, is that the overall architecture of the book as we have it surely predates the separation of the northern and southern recensions and that it follows a unified and coherent pattern that is both fully in keeping with the aesthetic norms of Sanskrit literature and validated by the book's receptive history.

4. The Characters of the *Sundarakāṇḍa*

ALTHOUGH most of the characters who are prominent in the *Sundarakāṇḍa* figure more or less prominently in one or more of the epic's other books, *Sundara* is noteworthy in that its peculiar tempo and structure, narrowly restricted time frame, and limited cast of characters permit the poet to develop the personalities of some of the epic's most important figures more fully here than almost anywhere else in the poem. This is particularly true in the cases of the book's dominating figures, Hanumān and Sītā.

The first thirty-eight *sargas* of the book cover a very short space of time—perhaps an afternoon and the following night—and contain little in the way of action. Aside from Hanumān's leap, the narrator restricts himself to an account of the monkey's search of the palace and its environs, Sītā's brief encounters with Rāvaṇa and her *rākṣasī* wardresses, and the conversation between Sītā and Hanumān. Much of the text of these *sargas* is given over to elaborate descriptions of the city of Laṅkā and Rāvaṇa's palace and its environs. Nonetheless, the slow narrative pace affords the poet ample opportunity for an exploration of the thoughts, character, and personality of Hanumān and for descriptions of Sītā and representation of her moving soliloquies.

HANUMĀN

Hanumān makes his first appearance in the epic virtually at the beginning of the *Kiṣkindhākāṇḍa* when, as Sugrīva's emissary, he is sent to find out the intentions of Rāma and Lakṣmaṇa.[104] And, although he is present on the epic stage throughout much of that book, he occupies center stage only occasionally until its very end.[105] Only

[104] 4.2–4.

[105] Thus, Hanumān consoles the bereaved Tārā (*Kiṣkindhākānda, sarga* 21), reminds Sugriva of his unfulfilled promise to Rāma (*Kiṣkindhākāṇḍa, sargas* 28, 31), informs Svayaṃprabhā of the search party's mission (*Kiṣkindhākānda, sarga* 51), and attempts to dissuade Aṅgada from fasting to death (*Kiskindhākāṇḍa, sarga* 53). The first clear indication that Hanumān is to play a unique role in the larger epic story comes at *Kiṣkindhākāṇḍa, sarga* 43, when Rāma, observing the great confidence placed in the monkey by Sugrīva, selects him to be the bearer of his signet ring.

there, in the closing *sargas* of *Kiṣkindhā*, as Hanumān sits quietly apart while the other monkeys boast of their ability to leap, does Jāmbavān realize that the mighty son of the god of wind alone can make the difficult and perilous journey across the sea to Laṅkā. The monkey elder then exhorts Hanumān to undertake the mission, reminding him of his divine origin, his early exploits, and the boon conferred upon him by Indra.[106] This passage sets the tone for the *Sundarakāṇḍa*, where Hanumān almost constantly occupies center stage and dominates the action with his strength, speed, courage, and sagacity.

It is, perhaps, in part because of this seemingly abrupt elevation of Hanumān from a prominent, but by no means dominating, minister of the monkey king to a major, divinely empowered epic warrior and principal devotee of Rāma, that the poet has felt it necessary to begin the *Sundarakāṇḍa* with such an extraordinarily lengthy and intensely rendered account of the monkey's leap and his flight to Laṅkā. For the long opening *sarga* of the book, the longest in the entire epic,[107] constitutes not only a narrative transition from the events of the *Kiṣkindhākāṇḍa* to those of the present book, but a sort of epic within an epic and a kind of epiphany of Hanumān, the purpose of which appears to be the elevation of a relatively minor character, the inferior of Rāma's inferior, Sugrīva, to the status of a divinity.

In doing so the *sarga* picks up where Jāmbavān's hymn of praise leaves off at the end of the preceding *kāṇḍa*. In its manifold narration and exuberance of poetic figuration, the *sarga* seeks to establish a number of critical characteristics of Hanumān that make him both capable and worthy of his extraordinary mission. Among these are his close affiliations with the supernatural, his unparalleled physical and magical powers, his courage, his intelligence, and his devotion to Rāma.

Hanumān's close connection with the supernatural is important to the poet, and the opening *sarga* wastes no time in surrounding the

[106] 4.65.

[107] The *sarga* has, in the critical edition, one hundred ninety verses. The next largest, interestingly, is the reprise of Hanumān's leap and adventures in Laṅkā at *sarga* 56 of the *Sundarakāṇḍa*. Few other *sargas* in the whole vast poem come close to these in length. The next longest is the description of Rāvaṇa's prowess and his first encounter with Rāma at *Yuddhakāṇḍa*, *sarga* 47 (one hundred thirty verses). To put this in context, it should be noted that the epic contains only a handful of *sargas* longer than a hundred verses, while the vast majority of them are less than fifty verses long.

monkey with *yakṣas*, *kinnaras*, *gandharvas*, great serpents (*nāgas*), gods, and other divine beings that interact with Hanumān and witness and praise his exploits throughout the section. Most noteworthy are his associations with important brahmanical divinities including Brahmā, Indra, and, most particularly, Vāyu and Sūrya.

Hanumān's association with the wind god is, of course, constitutive of his personality, physical powers, and character. His birth to Añjanā as a "mind-born" son of the god of wind is narrated by Jāmbavān at the end of the previous *kāṇḍa*, and the present book is filled with innumerable repetitions of his patronymic epithets such as *mārutātmaja*, *vāyusūnu*, etc., while he is frequently said to move with the speed and force of the wind and to travel by his father's path. Thus, early on in the book, it is noted that his father assists him in his leap to Laṅkā.[108] His relationship to Vāyu, the god of wind, is particularly highlighted in this *sarga* during his encounter with the mountain Maināka.[109] There, in explaining his manifold reasons for wishing to assist Hanumān, the mountain tells the monkey the story of how Vāyu saved him from the fate of the other mountains whose wings had been clipped by Indra.[110] This not only stresses the importance of Hanumān's relationship to the divinity, but, by providing a sequel in which Indra, pleased with Maināka's efforts to assist an emissary of Rāma, grants the mountain immunity, serves to interpolate Hanumān into an origin myth supposed to date back to the Kṛta Yuga.[111]

Less prominent, but also interesting, are Hanumān's various associations with Sūrya, the sun god, that are established in the opening *sarga*. Sūrya is named first among the divinities to whom Hanumān makes obeisance in preparation for his great leap.[112] Later on, near the middle of the *sarga*, the poetry is replete with solar references and imagery, much of which concerns Hanumān. His yellow eyes are said to resemble the sun and the moon,[113] while his reddish face is likened to the setting sun.[114] Flying along, encircled by his tail, he is said to look like the sun surrounded by a halo[115] and like the sun

[108] 5.1.72.
[109] 5.1.104–22.
[110] 5.1.108–13.
[111] 5.1.123–29.
[112] 5.1.7.
[113] 5.1.55.
[114] 5.1.56.
[115] 5.1.58.

coursing through the heavens.[116] Although he flies very high, the sun does not burn him.[117] In other contexts, the monkey is associated with great divinities and beings. Some characters with whom Hanumān closely interacts in this opening *sarga* are themselves laden with solar imagery. This includes Maināka[118] and even Surasā.[119] Elsewhere, Hanumān is likened to the moon, particularly when he emerges from the clouds or the jaws of the creatures who would swallow him.[120] Another divinity who intervenes to assist Hanumān is the god of the sea, Sāgara, who traces his origin to the actions of the descendants of the Ikṣvāku dynast Sagara.[121] He exhorts Mount Maināka to rise from the waters to be a resting place for the monkey so that the mountain can further the goal of the Ikṣvāku heir Rāma.[122]

Hanuman's manifold associations with mountain divinities also constitutes a significant characterological and structural element in the *Sundarakāṇḍa*. The architecture of the book, as indicated earlier, is largely framed within the monkey's two leaps. In each case he leaps from a mountain to a mountain. In both passages the poet pays particular attention to a description of the mountain from which he leaps and the damage done to it and its inhabitants by the force of his feet.[123] The starting point for his outward leap, Mount Mahendra, is crushed under his weight, while the jumping-off point for his homeward journey, Mount Ariṣṭa, which before had towered thirty leagues into the sky, is pressed down into the underworld so that its summit is level with the surface of the earth.[124] Midway during his journeys, Hanumān encounters the magnificent mountain Maināka, which rises from the sea to offer him a resting place. This encounter, which in the first instance includes an account of the legend of Indra clipping the wings of the mountain, also engages a considerable amount of the poet's energies.[125] Altogether, in his accounts of Hanu-

[116] 5.1.62.
[117] 5.1.72. Contrast the fate of Saṃpāti as described by him at 4.57.4–7.
[118] Cf. 5.1.90–93.
[119] 5.1.130.
[120] 5.1.154; 5.1.165; 5.1.176.
[121] Cf. *Bālakānda*, *sargas* 38–43.
[122] 5.1.77–101.
[123] 5.1.10–51; 5.55.9–26.
[124] 5.1.11–20; 5.54.25–26.
[125] 5.1.79–122; 5.55.9. Compare 1.56.8–19, where Hanumān repeats the story to the search party. The myth is clearly associated with Hanumān, as it is rarely mentioned elsewhere in the epic.

mān's two leaps, Vālmīki has allotted well over a hundred verses to descriptions of these three mountains and the monkey's mastery over them. Surely this is a measure of the importance these associations held for him.

In addition, the poet is very fond, both in these passages and throughout the book, of likening Hanumān himself to a mountain. In the course of his initial leap, for example, the monkey is constantly being compared to mountains, especially such venerable ones as Meru and Mandara.[126] Here again, the text is at pains to stress the monkey's association and homology with figures that are regarded as imbued with both sanctity and divinity in the Indian tradition.[127] Hanumān's dominance of mountains and his resemblance to them—itself a consequence of his characteristic of taking on gigantic dimensions—is evidently yet another device on the part of the poet to assure his audience of the divinity of the monkey-hero without violating the conventions of the *avatāra* literature by saying so explicitly.

Hanumān's repeated associations with the great celestial bodies and divine mountains along with their presiding deities have the cumulative effect of elevating him almost to their status while some references, such as the one in which his eyes are likened to the sun and moon, clearly invoke powerful and widely known Vaiṣṇava associations.[128] Such associations are strongly reinforced in the episodes in which Hanumān encounters and outwits Surasā and Siṃhikā. In the former episode, we see the motif of the gods and other celestial beings urging one of their number to test Hanumān's power and valor, a motif familiar from, and widely exploited in, sectarian passages of the epics and *purāṇas* where the gods and/or seers stage tests of Viṣṇu and Śiva.[129] In both of them we see the clever change of size to outwit a demonic adversary in a fashion reminiscent of the *vāmanāvatāra,* or dwarf incarnation, of Viṣṇu.[130]

[126] Cf. 5.1.29,52,54,59; 5.35.37–38.

[127] Cf. *KumāSam* 1.1, where Mount Himalaya is described as *devatātmā.*

[128] *BhagGī* 10.21. Cf. *ŚatBr* 14.1.1.1, where it says that when Viṣṇu's head was cut off, it became the sun. Cf. *HariVam* 30.32.

[129] Cf. 1.74.14–19.

[130] Cf. 1.28; cf. *MBh* 3, App. 1, No. 27.66ff.; *MatysaP* 245–46; *PadmaP* 5.25, 6.267; *AgniP* 4.5–11. See Pollock 1991, pp. 39–40. This association, implicit in the episodes, is made explicit in both the northern and southern recensions. Following the critical edition's 5.1.187, each recension inserts a verse [93* and 94*]. In both verses Hanumān's resumption of his colossal size after killing Siṃhikā is likened to Viṣṇu's growth to cosmic proportions when taking his three great strides as the dwarf (*vāmanāvatāra*). See notes on 5.1.187.

The physical characteristics of Hanumān that are stressed in the *Sundarakāṇḍa* and its opening *sarga* are most notably his strength, his speed, his endurance, and above all his virtually unique capacity to assume vastly different sizes at will. The monkey's enormous power is vibrantly illustrated by the poet in the opening verses of the book. So great is his size and strength that the sheer force of the pressure he places on the slope of Mount Mahendra preparatory to his leap devastates the mountain. Blossoms are shaken loose from the trees, streams erupt from the crushed and fragmenting hillside, while the supernatural denizens of the mountain, the great serpents (*nāgas*) and *vidyādharas*, flee their crumbling halls in terror.[131]

So great is the rushing speed of Hanumān's leap that the powerful draft created by his departure tears the trees free from the mountainside to follow him into the air.[132] The wind created by his passage causes a virtual storm at sea,[133] while the force of the air driven past his armpits causes a sound like thunder.[134] His momentum is so great that he easily pushes the great mountain Maināka aside with his chest.[135] His supernatural endurance is shown by his polite refusal of the mountain's offer of a moment's rest and refreshment during his arduous journey.[136]

Of all the extraordinary capacities of Hanumān, surely none is so striking, so characteristic, and so dear to the heart of the poet as his phenomenal ability to change his size dramatically. At the very beginning of the opening *sarga*, in preparation for his jump, he takes on a size that is said to be immeasurable.[137] As he flies along, his shadow on the sea below is said to measure ten leagues in breadth and thirty in length.[138] In order to escape the clutches of Surasā and yet not falsify her vow that he must enter her mouth, Hanumān engages in a remarkable contest with the great mother of the great serpents (*nāgas*). He expands to a height of ten leagues and, as she

[131] 5.1.11–20.
[132] 5.1.41–49.
[133] 5.1.64–66.
[134] 5.1.60.
[135] 5.1.95–98.
[136] 5.1.116–18.
[137] 5.1.10. Hanumān is actually first said to increase his size for jumping at the end of the *Kiskindhākāṇḍa* (*sarga* 66). The poet, however, appears to start him out here at his normal size.
[138] 5.1.69.

increases the gaping of her monstrous jaws accordingly, keeps increasing until he stands ninety leagues tall. Then, as she opens her jaws still wider to engulf him, he swiftly shrinks to the size of a thumb, flying in and out of her mouth in a trice.[139] Expanding himself for flight, Hanumān goes through a similar exercise with the *rākṣasī* Siṃhikā.[140] Finally, on reaching the shores of Laṅkā, he decides that his colossal form is not ideal for the espionage he must undertake and so resumes what the poet describes as his "natural" form.[141] The precise dimensions of Hanumān's form at any given time are sometimes difficult to derive from the text, for he changes size, shrinking and expanding at numerous points in the narrative, and the size from which he is changing is not always made clear.[142]

Although he initially shrinks back to his natural size to escape detection, he soon judges that that is not small enough and contracts further until he is the size of a cat.[143] It is in this minute form that Hanumān carries out the bulk of his search for Sītā, but there are occasional apparent confusions. Thus, when pondering the best and least intimidating form in which to approach Sītā, the monkey muses at one point that, since he is very tiny and a monkey to boot, he must be sure to address her in the speech of humans.[144] Yet only a few verses further on, he reflects that if the queen's *rākṣasī* guards notice his huge form, they will be frightened.[145] Hanumān makes excellent use of his ability to change his size during the course of his battles with the various *rākṣasa* forces Rāvaṇa sends forth against him. He swells to enormous proportions to combat his enemies and shatter their buildings[146] and the text makes frequent allusion to his giant stature, often likening him to a mountain.[147]

Hanumān makes use of this power in a well-known episode late in the *Sundarakāṇḍa*, where he uses his power to escape the bonds with

[139] 5.1.142–52. This passage has aroused the derision of one of the commentators, Ck, who wonders why the poet stops at a hundred and doesn't go on to a thousand. See notes on 67* at 5.1.141.
[140] 5.1.172–75.
[141] 5.1.187–88.
[142] See, for example, notes on 5.35.36; 5.38.20; 5.40.4; 5.41.4; 5.44.24; 5.51.36.
[143] 5.2.44–46.
[144] 5.28.17.
[145] 5.28.25.
[146] Cf. 5.40.4; 5.41.4; 5.44.24; 5.51.36.
[147] Cf. 5.1.29,52,54,59; 5.35.37–38; 5.43.8, etc.

which he has been secured in order to set fire to the city of Laṅkā. When the *rākṣasas*, acting on Rāvaṇa's orders, begin to wrap the monkey's tail in oil-soaked rags, he once again begins to grow. Swelling to the size of a mountain, he suddenly shrinks to minute dimensions and, as he has done in escaping the jaws of Surasā and Siṃhikā, slips free of his bonds only to expand to mountainous proportions once again.[148]

The episode that perhaps best helps explain the poet's fondness for demonstrating Hanumān's ability to change size at will is the interesting and little-noticed exchange between the monkey and Sītā that takes place when he offers to carry her on his back across the ocean to Rāma. Their exchange is best known for Sītā's declining his offer on a variety of grounds, including her famous and decisive refusal to voluntarily touch any male other than her husband.[149] However, in the present connection, the beginning of their discussion is of considerable interest. When Sītā hears the offer from Hanumān, her first reaction is to laugh. She chides him for showing his foolish monkey nature in imagining that with his puny body he could possibly carry her any distance. Hanumān, in turn, is mortified by her derision. He feels insulted but understands that she does not realize his true power. He decides to show her his "true form" (*svarūpa*) and so begins to grow until he once again resembles Mount Meru or Mount Mandara, blazing with radiance. He assures Sītā that he is fully capable of carrying all of Laṅkā away with him. Seeing his colossal form, Sītā realizes how powerful he is.[150]

This scene is evidently a variant of the *avatāra*-epiphany scene that is a central element in many of the narratives of disguised divinity that are found throughout the Vaiṣṇava epic literature.[151] Among these scenes, by far the best known is the revelation of Kṛṣṇa's divine form (*aiśvarya rūpa*) to Arjuna at *Bhagavadgītā* 10 and 11. There, too, there is a suggestion that Arjuna, before realizing the true nature of his companion, may have treated him disrespectfully.[152] In the same way the companions and parents of the young Kṛṣṇa in the *Harivaṃśa*, *Bhāgavatapurāṇa*, and other works treat him as an ordinary child

[148] 5.51.7,36.
[149] 5.35.62–63.
[150] 5.35.30–42.
[151] For a more elaborate discussion, see Goldman 1995.
[152] Cf. *BhagGī* 11.41–42.

except when his true nature, his divinity, is revealed to them through his miraculous escapades.

Evidently the exchange between Sītā and Hanumān is intended to serve the same purpose: to show that, in keeping with the liminal and ambiguous nature of the *avatāra*, Hanumān both is and is not an ordinary monkey. This ambiguity or dual nature appears, in the case of the monkey-hero particularly, to be signaled by the frequent alternations between his appearances as an ordinary primate, or even one of preternaturally small size, and his manifestations as a gargantuan figure of utterly supernatural proportions and powers in which he carries out his extraordinary feats of strength, stamina, speed, and martial prowess. If, as Pollock has pointed out, the liminal nature of the *avatāra* and the particularities of its associated boon-motif account for the ambiguity of Rāma's nature as a god-man,[153] then the same factors would appear to determine the ambivalent status of Hanumān as both god and beast.[154] Thus, the poet's fondness for having Hanumān change his shape so frequently as to be at times confusing, can be seen as integrally related to his efforts to portray the ambiguity of the god-monkey's essential character. This character, in turn, pivots on the irony inherent in the characterization of all the epic *avatāras* of divinities who choose or are forced to be born as some lesser being.

In some ways parallel to Hanumān's vast and sudden changes in size are his sharp swings of mood throughout the first half of the *Sundarakāṇḍa*. Though he begins his mission with enthusiasm and high hopes, his spirits plummet once he arrives in Laṅkā and sees the magnitude of the difficulties that face him and those who will come after him. He lapses into gloomy thought.[155] This sets the emotional pattern for the first half of the book. In *sarga* after *sarga* Hanu-

[153] Pollock 1991, pp. 21ff.

[154] The seeming incongruity between Hanumān's ordinary outward appearance and his true divine nature, as manifested in his colossal form, is nowhere better articulated than in Sītā's words to him at 5.34.8:

na hi tvām prākṛtaṃ manye vānaraṃ vānararṣabha /
yasya te nāsti saṃtrāso rāvaṇān nāpi sambhramaḥ //

I do not think you are an ordinary monkey, bull among monkeys, since you have neither fear nor even the slightest agitation with regard to Rāvaṇa.

Nonetheless, in keeping with the normal topos of the sporadic recognition of the *avatāra*, in only a short time Sītā will once again scoff at the idea of Hanumān's ability to carry her.

[155] 5.2.23–28.

mān explores a portion of the city or the palace, sees magnificent or astonishing sights that fill him with admiration until, frustrated by his failure to find Sītā, he falls once again to brooding.[156] This cycle of raised expectations, labor, and despair provides the emotional tenor of the book up until the moment the monkey sets his eyes on Sītā languishing in the *aśoka* grove.[157] From that point, just as Hanumān is filled with joy at the success of his mission,[158] the poet launches on a new tack, picturing in brilliant and heartrending detail the suffering and despair of Sītā's dark night of the soul in a long series of passages that extend from the moment of Hanumān's recognition of Sītā to his revelation of himself to her and her final conviction that he is indeed the emissary of her husband.[159]

The deepening atmosphere of despair and the cathartic joy of Hanumān and Sītā are related slowly, lovingly, and with consummate skill by the poet; for they constitute the very heart of the *Sundarakāṇḍa* and the emotional center of the monumental epic itself. A very great part of the response of the *rasikas*, the acculturated intended audience of the poem, to Vālmīki's skillful play with his characters' emotional states, must be attributed to the setting of the description of Laṅkā against the constantly rising and dashed hopes of Hanumān and, once those hopes have been fulfilled, against the dark despair of Sītā. Only when the emotions of grief, despondency, and hopelessness that have dominated the narrative since the abduction of Sītā have been dispelled can the epic drama reverse its downward spiral from desolation, separation, and grief to hope, union, and joy.

Apart from his frequent and dramatic changes in size and his violent and destructive forays against the *rākṣasas* and their city, there are two actions that, by their frequency and significance, become highly characteristic of Hanumān in the *Sundarakāṇḍa*. These actions can be conveniently designated as viewing and brooding.

Few aspects of the book, especially in its early sections between Hanumān's arrival in Laṅkā and his first conversations with Sītā, are more striking than its intensely visual character. The monkey's role in these sections is to serve as a spy surveying the sleeping city of Laṅkā by moonlight and peering into the innermost sanctums of its

[156] Cf. 5.4.24; 5.6.17; 5.7.69; 5.8.50–5.9.1; 5.9.44; 5.10.2–9,23–25; 5.11.3–58.
[157] 5.13.18.
[158] 5.13.52.
[159] 5.13.18–5.33.77.

aristocracy and its ruler in his desperate search for Rāma's stolen queen. These passages are not only in keeping with the logic of a narrative that demands a protracted and seemingly doomed search; they afford the poet unparalleled opportunities to describe the city in all its grandeur,[160] the *rākṣasas* in all their opulence and their frightfulness,[161] the *aśoka* grove in all its natural beauty,[162] and Rāvaṇa in all his magnificence, wealth, and awesome power.[163] These passages are finely crafted and densely wrought with a rich and colorful imagery that manages to convey a powerful sense of another world, a land of unimaginable splendor and vast cruelty, of high culture and profound barbarism.

It is a poetry informed with dramatic contrasts such as that between the elaborate and sensual depictions of the voluptuous beauty of Rāvaṇa's concubines[164] and the grotesque catalog of the deformities of Sītā's dreadful wardresses.[165] Most striking and significant of all these contrasts is that between the prevailing ambience of material luxury and sensual abandon and the frequent descriptions of Sītā, austere, emaciated, disheveled, harried, and forlorn in her misery but fiercely resolute in her defiance of Rāvaṇa and her captors.[166] This contrast, which will later on give way to the contrast between Sītā's despair and her joy at the prospect of rescue and reunion with Rāma, is mirrored in the early portions of the book by Hanumān's frequent mood swings between despondency and exultation.

Hanumān's construction as the poet's moving eye lends a curious quality to the tone of the early portions of the book and is reflected structurally in the latter portions. For the character takes on an unusual role as both the object of the poet's vision and the eye through which that vision is mediated. As the poet reminds us constantly with endless variations on the verbal root *dṛś*, "see," and a careful log of the way in which the monkey's emotional state fluctuates with what he sees and how he interprets it, we as audience are seeing Laṅkā as Hanumān sees and experiences it as much as we are receiving the vision of the omniscient seer-poet Vālmiki. This unusual stylistic de-

[160] 5.2–4.
[161] 5.5–9; 5.15; 5.20–22.
[162] 5.12.
[163] 5.8; 5.16; 5.47.
[164] 5.8.
[165] 5.15.
[166] 5.13–26.

vice gives the book—particularly in its first half—a kind of immediacy and emotional intensity that is captured elsewhere in the epic only through direct discourse.[167]

Perhaps the clearest example of the poet's filtering of our vision through the emotional lens of Hanumān is provided by the sequence at the end of *sarga* 8 and the beginning of *sarga* 9, where he mistakes the sleeping Mandodarī for Sītā. After examining many beautiful women of Rāvaṇa's harem, Hanumān comes upon a woman of uncommon loveliness sleeping apart from the others. Judging from her exquisiteness and the richness of her jewelry that she must indeed be Sītā, the monkey gives way to an unrestrained and very monkeylike demonstration of his delight, drawing the reader along in his exuberance.[168] Only afterward does he realize the foolishness and impropriety of his mistake as his mood—and that of the audience—sinks to sobriety and then despair.[169]

The radically visual nature of Hanumān's role in the first half of the book lends at points a distinctly voyeuristic character to the piece. Beginning with the brief passage in which the monkey surveys the half-clad wives of the *rākṣasa* nobles engaged in lovemaking with their lords,[170] the text moves toward a sort of erotic crescendo in *sargas* 7 and 8, where Hanumān minutely examines Rāvaṇa's wives and concubines as they sleep, exhausted with drink and sexual exertion, their clothes awry, their bodies exposed, some, in their drunken passion for their great lover, making love to their musical instruments and even to each other.[171]

These passages serve necessary narrative and aesthetic functions. On the narrative level, it is necessary that, in searching for a woman he has never seen, Hanumān scour the women's quarters. It is also appropriate that he do so at night when the inhabitants are sleeping or in a stupor from drink and love. On the aesthetic level, the passage serves a need for the representation of the *śṛṅgārarasa*, the erotic sentiment, and enables the book and the poem to satisfy some of the formal requirements for the contents of a *mahākāvya* laid down in the treatises on poetics.[172]

[167] Compare, for example, Rāma's "madness soliloquy" at 3.58–62 with his painful description of the rainy season at 4.27.

[168] 5.8.46–50.

[169] 5.9.1–3,42–44.

[170] 5.4.14–19.

[171] 5.7.30–68; 5.8.29–48; 5.9.26–33.

[172] Thus, the list of subjects that a major narrative poem should describe includes,

Despite this, and despite the poet's evident delight in these sensual and even erotic descriptions, these passages present something of a problem in the context of the characterization of Hanumān. For as women are commodified in the "purdah" culture of traditional South Asian elites, the visual consumption of them by males other than their husbands and close relatives is heavily tabooed.[173] This is a particular problem in the case of Hanumān, for his is the role of the stern, dedicated, and self-controlled emissary of Rāma, who is virtually the incarnation of righteousness in general and of sexual propriety in particular.[174]

Vālmiki confronts this problem by having Hanumān himself question and rationalize his voyeurism in the women's apartments. After gazing on the exposed bodies of all those ravishing women—women who belong to another man—the monkey is stricken with anxiety at having committed so serious a breach of conduct. He asserts that he has never before done such a thing but has now been forced to do so. Finally, he is able to assuage his sense of guilt and transgression by reflecting that, although he has looked on these erotically stimu-

according to the *Kāvyādarśa* (1.13ff.), a hero who is noble and clever (1.15), description of towns, oceans, mountains, seasons, rising and setting of the sun and moon, sport in the park, drinking, festivities (1.16), separations, meeting of councils, embassies, campaigns, battles, triumph of the hero [Hanumān] (1.17). In the *Rāmāyana* several of these are provided only in the *Sundarakāṇḍa*, such as the description of the rising moon and the drinking of the honey-wine.

[173] See Sutherland 1993. A poignant illustration of the issues surrounding the protection of a woman of good family from the eyes of unrelated males is to be found at *Yuddhakāṇḍa*, *sarga* 102, where as a kind of punishment for Sītā's having lived in the house of another man, Rāma rebukes and countermands Vibhīṣaṇa, who has instinctively driven away the monkeys and *rākṣasas* so that Sītā should not be subjected to their gaze. Note, too, the incident at 5.19.3, where Sītā places a piece of straw between herself and Rāvaṇa as a symbolic curtain before she replies to him. See also the notes on 5.19.2–3. The impropriety of gazing upon Rāvaṇa's women and the danger of being caught doing so are strikingly represented at 5.7.64, where the poet remarks that even the lamps in the women's quarters dare gaze upon the women only because Rāvaṇa is fast asleep. See, too, the note ad loc.

[174] The poet is constantly developing situations in which Rāma is shown to be a paragon of sexual restraint. This is the case in the contrast of Rāma and Daśaratha in the *Ayodhyākānda*, in Rāma's chastisement of Vālin and his exhortations of Sugriva in the *Kiṣkindhākānda*, and his treatment of Sītā, once she has been recovered in the *Yuddha* and *Uttara kāndas*. Moreover, the central characterological thrust of the entire poem is the edifying contrast between Rāma as what comes later to be called *maryādapuruṣottama*, the supreme divinity who stands for the constraints on social and sexual indulgence, and Rāvaṇa as the cosmic libertine who tramples on all such constraints.

lating scenes, his mind has been in no way aroused or disturbed. He comforts himself that he had no choice but to search for a woman in the women's quarters but that he managed to do so with a pure mind.[175]

Connected with this theme of eroticism and Hanumān's dispassionate visual consumption of women as sexual objects is a recurrent motif in which he encounters powerful female figures whom he penetrates and destroys. This motif is first introduced in the opening *sarga* of the book in the seemingly reduplicative encounters with the mock demoness Surasā and the real one Siṃhikā. Although the first of these encounters is the result of a ruse inspired by the gods to test Hanumān's mettle, while the second is in deadly earnest, both center around the projection of the female as the nightmarish, gargantuan, and all-devouring form that recurs frequently in traditional Indian literature.[176] In order to defeat both of them and kill the latter, Hanumān must shrink himself and penetrate their bodies through their mouths. In the case of Siṃhikā, he appears to penetrate deep into her body to slash at her vitals.[177] This motif of Hanumān's encounters with, and penetration of, female figures is latent in the entire episode of his stealthy infiltration and later demolition of the city of Laṅkā—the first in his minute and the second in his colossal form. Vālmīki takes several opportunities to reinforce this notion through the use of elaborate metaphors in which the city and other enclosed areas he penetrates are represented as beautiful and sexually desirable women.[178]

[175] 5.9.34–42.

[176] 5.1.131–54,166–79. Cf. Rāma's encounter with the giant *rākṣasī* Tāṭakā at 1.23.24–1.25.14 and the account of how she was cursed by Agastya (1.667*; see note on 1.23.16). See, too, the episode in the *Padmapurāṇa* (6.18.69–89), where the gods create an erotized giantess who engulfs the sage Uśanas Kāvya in her vagina (see Sutherland 1979). Compare also the statement of Paramahamsa Ramakrishna concerning his fantasy of the erotized woman as a devouring tigress, etc., in Goldman 1993b. It is interesting to see the motif from a somewhat psychoanalytic point of view as symbolic of Hanumān's literal shrinking from sexuality. When confronted with a woman, he shrinks into himself, retaining his inner phallic power only to swell once again when he has dealt with the danger. This pattern is also in evidence in the passage, discussed above, in which he is taunted for his puniness by Sītā. Cf. Paramahamsa Ramakrishna's remarks about the involution of his genitals when confronted with a prostitute (Goldman 1993b).

[177] 5.1.177.

[178] See especially 5.2.22 and 5.3.18, where the fortified city is so described and 5.12.18–19, where Hanumān penetrates into the heart of the *aśoka* grove in which Sītā is being

Before we leave the subject of the characterization of Hanumān, it may be instructive to consider to what degree that characterization, as rendered by Vālmīki, approximates the profile of this extremely important deity as he is widely worshiped in medieval and contemporary India.[179] In doing so, it is important to keep in mind that the question of the divinity of Hanumān in Vālmīki, like that of Rāma himself, is complicated and has been the subject of much misunderstanding. A commonly expressed scholarly view is that Hanumān is a divinely empowered hero, who comes to be worshiped as a god in his own right only in the post-epic period.[180] But this is exactly what has been said about Rāma. The real question here is not so much of the essentially unprovable historical evolution of a hero or "animal totem" into a god as it is of the genre and nature of the *Vālmīki Rāmāyaṇa.* As we noted above, the main thrust of a *kāvya* such as the *Rāmāyaṇa* is the teaching of its central message through enthralling the hearts of its audience with the power of the *rasas* and, in the case of the *Rāmāyaṇa* especially, through the beauty of the language and its music in performance.[181] The text is, therefore, not necessarily filled with the overpowering emotional energy associated with *bhakti.* But this does not mean that Vālmīki did not recognize Rāma, Sītā, and Hanumān as manifestations of godhead. On the contrary there are many passages that show that he did. That he did not choose to focus his energies on this one overriding fact, as later poets like Tulsī would, cannot be taken as evidence that he did not regard his principal protagonists as divine.

With this in mind, let us consider some of the salient characteristics of Hanumān as he is represented in worship throughout India. Although Hanumān, like most popular Hindu divinities, may be worshiped and pictured somewhat differently in different regions of India, he has a number of prominent and widely acknowledged characteristics. Many of these, such as his strength, powers of flight, wisdom, grammatical and śāstraic learning, and devotion are clearly

held. In a very well known passage in the southern recension, the hideous female guardian spirit of Laṅkā confronts Hanumān and, when he has battered her with his fists, informs him that their encounter presages the fulfillment of a prophecy of doom to the *rākṣasas* (App. I, No. 1; see note on 5.3.19).

[179] Altekar (1987, p. 265) states categorically that Hanumān is "the most popular deity in this country [India]."

[180] See, for example, Narula 1991, p. 11 and Ludvik 1994, pp. 6–15.

[181] 1.4.5–27.

represented in Vālmiki's poem and so need no further comment here. Others, however, are sketchily articulated, merely hinted at, or apparently absent in the ancient epic. Among these are Hanumān's reputation as one of the *cirajīvins*, the "long-lived ones," or individuals who have attained immortality in their physical bodies,[182] his lifelong sexual continence or *brahmacarya*,[183] his adamantine body,[184] his invocation—most notably in the *akhāḍās*, the wrestling pits, of northern and western India—as the patron divinity of the martial arts, and his almost inseparable association in popular iconography and the *akhāḍā* tradition with the *gadā*, or battle-mace.[185]

Hanumān's reputation as one of a class of terrestrial immortals, or *cirajīvins*, is not explicitly made in the *Rāmāyaṇa*. Nor, it appears, is that specific term used of him in the text. However, both accounts of his birth, one in the *Kiṣkindhākāṇḍa* and one in the *Uttarakāṇḍa*, indicate that his is to be no ordinary life span. In the former Jāmbavān reports that Indra had conferred on him the great boon of being able to choose the moment of his death.[186] In the latter Brahmā foretells that he will be long-lived (*dīrghāyuḥ*).[187]

The celibacy of Hanumān presents a complex pattern in the South and Southeast Asian versions of the Rāmakathā.[188] In most Hindu texts and traditions, he is strictly celibate while in some regional traditions women are even supposed to avoid contact with his images.[189] On the other hand, some Hindu *Rāmāyaṇas*, Jain *Rāmāyaṇas*, and many Southeast Asian versions of the epic tale do not enumerate sexual continence among the monkey's virtues, and some even make him something of a Don Juan.[190] Vālmiki is largely silent on this

[182] The epic-purāṇic tradition normally enumerates seven such beings. The six other than Hanumān are Aśvatthāman, Bali, Vyāsa, Vibhīṣaṇa, Kṛpa, and Paraśurāma.

[183] See Narula 1991, pp. 24–26.

[184] As represented in his common epithet Bajrāṅgabalī.

[185] See Narula 1991, p. 10; Kumar 1988, pp. 113–14; Aryan 1975; and Banerjea 1956.

[186] 4.65.26–27. It is not quite clear in the epic and purāṇic literature whether this boon, by no means uncommon, is to be taken as equivalent to the ability to live forever, but that seems likely. Note that similar boons are conferred on Rāma Jāmadagnya (*dīrgham āyuḥ*) at *Mahābhārata* 3.116.18 and upon Bhiṣma (*svacchandamaraṇaṃ*) at *Mahābhārata* 1.94.94 by their respective fathers. The former is counted among the *cirajīvins*, while the latter permits himself to be killed and lingers long before actually dying.

[187] 7.36.19.

[188] Narula 1991, pp. 24–26.

[189] Narula 1991, p. 10.

[190] Narula 1991, p. 25. See, for example, Sweeney 1972, pp. 109, 122–23, 269; Sweeney 1980, p. 136; Sitaramiah 1980, p. 185; Warrior 1980, p. 213; Sahai 1980, p. 293.

point, making few explicit statements one way or the other. Certainly, in contrast to married and highly sexualized monkeys such as Vālin and Sugrīva, Hanumān is not said to have had a wife or wives of his own before the war with Rāvaṇa or to engage in sexual activity. Moreover, as indicated above, the text makes much of the fact that his sexual feelings are in no way aroused by the voluptuous scenes in Rāvaṇa's harem, while his interaction with virtually every female he encounters other than Sītā is hostile. Nevertheless, this characterization is somewhat vitiated by a *Yuddhakāṇḍa* passage where Bharata, in gratitude for all Hanumān has done, gives him sixteen virtuous maidens to be his wives.[191] On the basis of this it is, we believe, a fair assumption that Vālmīki's conception of the character of Hanumān is of a virile, but largely de-erotized, figure whose libidinal energies are sublimated in the service of his master.[192] The poet's portrait of the monkey-hero is in this respect generally consistent with later North Indian Hindu representations, of which the earliest appears to be as late as the seventeenth century.[193]

The tradition of Hanumān's adamantine body also seems to have its earliest known representation in the *Vālmīki Rāmāyaṇa.* In the two accounts of Hanumān's early history, it is said that the various gods grant him immunity from their respective divine weapons and even from weapons in general,[194] while in the *Sundarakāṇḍa* he is once said to possess an adamantine body.[195]

These characteristics—strength, chastity, martial valor, and a body invulnerable to weapons—clearly make Hanumān the premier tutelary deity of the *akhāḍā.* Slightly more complicated is his association with the *gadā,* or "mace," which has become one of his most characteristic emblems. For unlike his half brother of the *Mahābhārata,* Bhīmasena, who is similarly associated with this weapon, Hanumān does not carry it or use it habitually in the epic. In respect to weaponry Vālmīki's Hanumān is similar to the other *vānaras.* Although they are all said early on in the poem to be expert in the use of all missiles,[196] the same verse describes them as fighting with

[191] 6.113.41.
[192] Babb 1975, p. 233.
[193] Narula 1991, p. 25.
[194] 4.65.25–26; 7.36.12–21.
[195] 5.1.175 *vajrasamhananah kapiḥ.*
[196] 1.16.13 *sarve sarvāstrakovidaḥ.*

stones, trees, and with their fangs and claws;[197] and it is with these latter, natural weapons that they do most of their fighting except when they seize a weapon from an adversary.

Although the poet goes into great detail in listing the armaments of the *rākṣasas* sent to do battle with him,[198] Hanumān appears to have come to Laṅkā unarmed. When confronted by enemies, he generally fights them with some architectural or structural element, which he wields like a club. Thus, when he is first accosted by the *kiṃkaras*, he slaughters them with an iron beam (*parigha*) that belonged to a gateway.[199] Immediately afterward he boasts that he will conquer the city fighting with stones and trees.[200] Yet, once more, as soon as he is attacked by the guards of the domed palace, he rips out a column (*stambha*) from the structure and wields it as a club to destroy them.[201] When Jambumālin's arrows destroy the boulder and tree that Hanumān hurls at him, the latter once more has recourse to the iron beam.[202] When the armies of Rāvaṇa's minister shower him with arrows, Hanumān charges them and crushes them with blows from his fists, palms, feet, thighs, and chest and rakes others with his claws.[203]

Thus, although Hanumān is not represented by Vālmīki as carrying or wielding the *gadā*, his fondness for pressing huge beams and columns into service as makeshift clubs can easily be seen as lying at the root of the later assignment of such a weapon to him as his standard iconographic *āyudha*. Similarly, this and his simian fondness for fighting with his hands and feet may well be a factor in his being identified as the tutelary divinity of the wrestling pits, especially those associated with the characteristic *akhāḍā* style of wrestling.[204]

[197] 1.16.13.

śilāpraharaṇāḥ sarve sarve pādapayodhinaḥ /
nakhadaṃṣṭrāyudhāḥ sarve (sarve sarvāstrakovidāḥ) //

[198] As, for example, 5.40.27,30; 5.41.11.
[199] 5.40.31–32.
[200] 5.41.8.
[201] 5.41.14–15.
[202] 5.42.9–15.
[203] 5.43.8–13.
[204] One of Kumar's informants identified for her four styles of wrestling recognized in the contemporary world of the Banaras *akhādās*. Each of these styles is named for a hero from the *Rāmāyaṇa* or *Mahābhārata*. The *akhāḍā* type is known as *Hanumanti* (Kumar 1988, p. 115).

It is therefore clear that the major elements in the conventional representation of Hanumān as a popular divinity of contemporary Hinduism, when not fully delineated in Vālmīki's poem, can generally be seen to derive from elements of the monkey-god's characterization there.[205]

SĪTĀ

The character portrait of Sītā painted by Vālmiki is among the finest in the entire vast corpus of Sanskrit epic poetry. So poignant is it and so near to the aesthetic-emotive springs of the *Rāmāyaṇa* that it lends substance to the *Bālakāṇḍa*'s description of the work as *sītāyāś caritaṃ mahat*, "the great saga of Sītā."[206] For few of the characters in the *Rāmāyaṇa* are placed in such trying and painful circumstances as Sītā is in the middle portions of the *Sundarakāṇḍa*, and rarely is a woman character developed at all.

The poignancy of Sītā's situation derives from a powerful irony that will come to haunt and finally dominate the remainder of the poem, casting a pall of grief over what might have been its happy and triumphant ending. The irony is that Sītā, who through her passionate articulation of her wifely duty to follow Rāma into poverty, hardship, and exile, has established herself as the virtual archetype of the *satī* or *pativratā*[207]—the virtuous woman who has no life apart from her husband—has now, by virtue of following that duty, become separated from him. The unparalleled icon of wifely chastity, she has been subjected to the most brutal assault on that chastity, and now, as we find her in Rāvaṇa's *aśoka* grove, she must all alone decide between the stark choices of death and dishonor. The very archetype of the traditional Hindu woman, trained always to rely on

[205] If, as Narula (1991, p. 11) suggests, Hanumān only makes his appearance in the Hindu pantheon sometime between the fourth to ninth centuries AD, it might be profitable to explore the rise of the temple cult of the monkey-god as adjunctive to the rise of the temple cult of Rāma himself in the ninth to twelfth centuries. In the latter case, it has been argued that the appropriation of the system of meaning incorporated into the epic by Hindu monarchies was a device in the mobilization against the onset of Islamic hegemony in the subcontinent. (See Pollock 1993.) If this is correct, then it would be only natural for the popularity of Hanumān to increase along with that of his master, Rāma.

[206] 1.4.6.

[207] For an examination of these concepts in their broadest social context, see Sutherland 1993 and S. Goldman 1996.

a man for protection and guidance,[208] she must now make grim choices for herself. Under sentence of death and harried mercilessly by her cruel and monstrous wardresses, not knowing if her husband wants her back or even if he still lives, she is left to choose between a life of luxury and sensual gratification as the *rākṣasa* king's consort or an unspeakable death as his prey.

Vālmīki is not slow to exploit the emotional, even melodramatic, aspects of this situation, and the portrait that emerges is a masterpiece of sentiment and fortitude as the beleaguered queen alternates between fierce defiance and suicidal despair in her ironic struggle to cleave to the code of *pātivratya* and the *dharma* of the civilized world, alone in a strange and savage land. The irony of Sītā's struggle is made all the more intense by the setting in which it plays itself out. The *aśokavana* is fitly named, for the name of its most prevalent tree, the common ornamental *aśoka*, also ironically means "carefree." The park, moreover, appears at first to live up to its name. It seems to be a gentle garden of unparalleled beauty and magnificence, a virtual earthly paradise, and its dense description as it first appears to Hanumān[209] sets a stage upon which the desolation of Sītā and the brutal vulgarity of the grotesque *rākṣasīs* seem shockingly dissonant.

As Sītā sits desolate on the bare ground, pale, emaciated, her body soiled, and her spirit worn down by grief, she is the very image of an inner beauty dimmed by outward circumstance; and the poet's elaborate description of her,[210] especially the extended series of *mālopamā*,[211] is one of the most striking in the poem. But the abject misery of Sītā's demeanor conceals not only a physical beauty. For despite her fear, loneliness, and despair, her spirit is undiminished. Sītā's fear, occasioned by the arrival of Rāvaṇa—she curls up into a fetal position, trembling like a banana plant in a gale[212]—is the subject of a highly figured description on the part of the poet.[213] Nonetheless, her response to the blandishments and threats of the *rākṣasa* is spirited and defiant. She admonishes him for his unrighteousness, speaks to him contemptuously, and warns him of the doom that

[208] *ManuSm* 9.2–4.
[209] 5.13.22–37.
[210] 5.13.18–42.
[211] 5.13.30–35. Cf. 5.17.10–17. See Krishnamurti 1993.
[212] 5.17.1–3.
[213] 5.17.10–17.

awaits him at the hands of Rāma and Lakṣmaṇa.[214] Similarly, when threatened, cajoled, and badgered by the *rākṣasīs*, she overcomes her terror and sorrow to defy them, drawing her strength from her uncompromising devotion to her husband.[215]

Still, Sītā's strength has its limits and despite her brave words she is very near the end of it. Worn down by grief, loneliness, and the vicious threats of the *rākṣasīs*, she begins to contemplate suicide.[216] Despairing of rescue and seeing no alternative to a hideous and disgraceful death to gratify Rāvaṇa's appetite, she resolves to hang herself from a *śiṃśapā* tree by her hair.[217] She is dissuaded at the very last moment by the appearance of auspicious signs.[218]

Sītā's quality of vulnerability and her dependence upon Rāma is affectingly reinforced by her account of the crow episode, which Hanumān later uses to authenticate his report of having met and conversed with her. In this account, which is related as if she were speaking directly to Rāma, she reminds him of the time when, as she was resting on his lap, a crow attacked her. Rāma at first is amused at how his flustered wife allows her garment to come undone and teases her. But then, when the incident has proceeded to the point of bloodying Sītā, he invests a straw with the power of the Brahmāstra and looses it to pursue the crow through the universe until, at last, the bird takes refuge with him.[219] The incident is interesting in a number of respects. For one thing, its textual status has been a subject of contention among *Rāmāyaṇa* scholars.[220] Second, it provides a structural parallel to Hanumān's narration at *sarga* 29; for both episodes have a narrative as well as an object to offer as a means of identification. Finally, it allows the audience an interesting insight into the subtle inculcation of the *avatāra* theology of the epic through the medium of such charming episodes. For here again we see Rāma

[214] 5.19.
[215] 5.22.
[216] 5.20.19–20.
[217] 5.5–18.
[218] 5.26.19–20.
[219] 5.36.
[220] Van Buitenen (1975, pp. 209–10) uses this passage to counter Jacobi's claims that a passage in the *Rāmopākhyāna* that is "unintelligible without the aid of Rām., . . . must therefore presuppose Rām." (p. 210). Van Buitenen's arguments are addressed in the Introduction to the first volume (Goldman 1984, pp. 34–38). See Jacobi 1893, pp. 83–84.

in a simple, rustic setting suddenly investing a harmless everyday object with an irresistible cosmic energy, against which no power in the universe other than he can contend. The story illustrates both Rāma's power and his compassion for those who seek refuge with him. In illustrating the dreadful power of Rāma against one who would torment Sītā, the episode also foreshadows the inevitable destruction of Rāvaṇa.

The *Sundarakāṇḍa* emerges in many ways as the Book of Sītā. The mood of the book—and the epic of which it is the heart—like that of Hanumān, closely mirrors that of the queen. With her it descends to the nadir of despair and with her it begins to rise once more toward the optimism and sense of cosmic and social order with which the epic begins. Central to this movement and to the purpose of the epic itself is the lovingly delineated portrait of Sītā in isolation: grieving, terrorized, not knowing even if she has been abandoned, suddenly rescued from despair by the appearance of Hanumān in his minute form.

Central also to the function of the epic as an instrument of brahmanical ideology and patriarchal acculturation is the rendition of the heroine as the quintessential *pativratā*, the woman devoted to her husband no matter what adversity she may endure.[221]

Although the character of Sītā is skillfully constructed around this central and immutable framework of *pātivratya*, and this has made her name a synonym for unwavering devotion to wifely duty, a close reading of the *Sundarakāṇḍa* reveals a carefully backgrounded, but nonetheless powerful, subtext in which the image of the confident and trusting *pativratā* is softened and slightly complicated by deft touches of realism. Two examples may help to illustrate.

Most people who know the *Rāmāyaṇa* as part of their cultural heritage are familiar with the episode in which Hanumān offers to carry

[221] See Sutherland 1989, 1993, and S. Goldman 1996. It is interesting to observe how relentlessly the text pursues its agenda of the inculcation of the normative attitudes of the patriarchal and *varṇa*-based structure of elite society even at moments of the most intense emotion. Thus, as noted above, Sītā claims to refrain from using her own *tapas* to save herself because she has had no instructions to do so from Rāma (5.20.20). The commentators are keenly aware of the issue of female dependency here and take the position that Sītā cannot even commit suicide without her husband's permission since her body belongs not to her but to him alone (5.23.20; 5.24.20). Then too, even at the moment of her greatest despair, as she prepares to take her own life, Sītā is made to remark that she can no more bestow her love upon Rāvaṇa than a brahman could teach the *vedas* to a person of low social and ritual status (5.26.5).

Sītā back to Rāma. If asked to explain Sītā's rejection of his offer, most will cite her unwillingness to touch a male other than her husband. This response is, of course, accurate. Sītā does indeed make this statement, and there can be little question that it is one of the defining moments for her personification as the ideal of wifely chastity.[222]

Yet a close reading of the entire passage shows that before he has his heroine make this culminating demonstration of almost inhuman adherence to the code of wifely devotion, the poet is careful to humanize her by having her first advance a series of realistic objections based on the kind of fears that a woman in her position might be expected to feel. Thus, she begins her response to Hanumān with a series of very practical objections. She fears that she might faint from the speed and altitude of the monkey's flight. She fears that she might fall or be killed during a struggle with pursuing *rākṣasas*. She fears she might be snatched from Hanumān's grasp and then hidden in some inaccessible place, and so on.[223] The effect of this is not so much to diminish her reputation as an icon of wifely deference as to humanize her so that it might become easier, rather than more difficult, for people to identify with her.

The second example occurs when, in her despair, we see Sītā vent her doubts and fears about herself and about Rāma. Although she knows and often states that Rāma is both invincible and utterly devoted to her, she—just like a real person—allows doubts to assail her. She fears that Rāma has died of grief over her[224] or even been killed by Rāvaṇa.[225] She wonders if Rāma no longer has any use for her or has simply forgotten about her by the principle of "out of sight, out of mind."[226] She speculates that perhaps Rāma and Lakṣmaṇa have abandoned the householder's life to become true forest ascetics.[227] She laments that all her devotion to her husband has been in vain, like a favor done for an ingrate.[228] Finally, perhaps most human and touching of all, she suspects that Rāma, once he has carried out to the letter his father's words, will return to the

[222] See 5.35.62–63.
[223] 5.35.45–56.
[224] 5.24.38.
[225] 5.24.45; 5.26.9.
[226] 5.24.40–41.
[227] 5.24.44.
[228] 5.26.12.

capital and enjoy himself with beautiful women oblivious to her wretched plight and lonely death.[229]

Here again it is the very humanity of these cries from the dark night of Sītā's desolation that lend her the multidimensionality, uncertainty, and ambivalence that, ironically, elevate her from the level of a static icon of unreasoning devotion to that of a woman of flesh and blood. It is in this character portrait of a woman whose faith is gnawed at by anxiety and whose confidence in herself and her lord are buffeted by self-doubt that we see the genius of the poet and, no doubt, the reason for the incomparably high regard in which this figure continues to be held in India nearly three millennia after the creation of the poem in which she is celebrated.[230]

THE MONKEYS

A great deal has been written on the subject of the identification of the *vānaras* with an eye toward representing them as one or another tribe or race of humans as opposed to animals.[231] Many authors have exercised their imaginations to come up with rationalizations for the elaborate role these figures play in the epic tale, and their explanations present a range of often fanciful solutions to this perceived problem, including representations of Rāma's allies as tribal peoples with or without tails[232] and even as Chinese![233] The goal of these

[229] 5.26.14.

[230] Cf. Sutherland 1989 on Sītā's unmatched popularity as a role model. See also 1.4.6 and note for the characterization of the entire epic as the tale of Sītā.

[231] See Goldman 1984, pp. 27–29.

[232] See, for example, Bhatt 1960, pp. 446–47; Goldman 1984, p. 27; Mankad 1965, pp. xxxiii-xxxiv; Vyas 1967, pp. 58–59; Sharma 1971, pp. 282–83; and Vaidya 1906, pp. 121–22. Cf. Lefeber 1994, pp. 37–34; Masson 1975, 1981; and Mehta 1941, pp. 335–41. It should, of course, be noted that India has its own indigenous tradition of the rationalization of the supernatural ethnography of the *Rāmāyana* in the numerous versions of the epic produced by Jaina authors. For them, the *vānaras* and the *rākṣasas* are not animals or demons but groups of human *vidyādharas* and tribes whose banners depict monkeys. For a discussion of the efforts of Jaina poets such as Vimalasūri to debunk what are seen as the puerile excesses of Vālmīki, see Narasimhachar 1939, pp. 578–86.

[233] Mehta (1941, pp. 335–41) provides a wildly fanciful ethnography of the *Rāmāyaṇa*, according to which the Hari (Yellow, i.e., Mongolian) race joins forces with the Ṛkṣas (Russians) to aid Rāma, king of the Aryans (White race) in his war with the Rākṣasas (Black race). This nonsense is bolstered anachronistically by allusions to the "pig-tail" of the "Old Chinaman," the fur coats of the Russians (supposed to make them resemble bears), and several modern racist epithets.

exercises is to historicize the Rāma story and so perhaps rescue it from the charge of being fanciful. Our reading of the poem, and the *Sundarakāṇḍa* particularly, has convinced us that these explanations are without merit.

For the author, here in the *Sundarakāṇḍa*, is repeatedly at pains to emphasize the simian nature of the *vānaras*, including their champion Hanumān. What else can account for the charming description of the latter's antics when he thinks mistakenly that he has found Sītā in Rāvaṇa's harem?

> He clapped his upper arms and kissed his tail. He rejoiced, he frolicked, he sang, he capered about. He bounded up the columns and leapt back to the ground, all the while clearly showing his monkey nature.[234]

Or why does the poet have Hanumān swear solemnly to Sītā on "roots and fruits?"[235] Then, too, the text gives enormous prominence to that characteristic element in the physiognomy of Indian primates, the tail. When Rāvaṇa decides to punish Hanumān and make him an example to others who might try to follow him, he chooses disfigurement of the tail as the most humiliating chastisement for a monkey.[236] And it is with his flaming tail that the monkey wreaks destruction on the city of Laṅkā.[237]

It is not only the anatomy of monkeys that is stressed but their proverbial foolishness and impetuousness. Not only does Sītā taunt Hanumān for what she sees as his foolish monkey nature (*kapitva*),[238] but he reviles himself for the same characteristic when, after having devastated Laṅkā with a firestorm, he belatedly realizes that he has neglected to think about Sītā's safety. He says:

> Indeed, through the fault of giving way to anger, I have demonstrated the unstable nature of monkeys, which is well known throughout the three worlds.
>
> Damn that passionate nature—so unstable and out of control—on account of which I failed to protect Sītā though I was fully capable of doing so.[239]

[234] 5.8.50.
[235] 5.34.36.
[236] 5.51.3–4.
[237] 5.52.
[238] 5.35.31.
[239] 5.53.11–12.

When discussing the *vānaras* as a group, the poet is even more insistent on their behavior as monkeys. When the waiting search party hears the triumphal roaring of their returning hero, they leap madly around to attract his attention,[240] while making chattering noises.[241]

Most noteworthy in this connection is the extensive account of the monkeys' destruction of the Madhuvana. This episode not only provides the book with a necessary component of *hāsyarasa*; it does so by capitalizing on the conventional characterization of monkeys as foolish, unstable, childishly immediate in their gratification, and destructive. Indulgently given leave by their commanders, the monkey troops throw caution and propriety to the winds and engage in a veritable orgy of food, drink, and destruction. They laugh, weep, babble, dance, and generally act in a drunken and uncontrollable manner.[242] Ignoring the constraints of authority, they wantonly devastate Sugriva's royal park and assault its venerable warden, Dadhimukha. The degree of their *lèse majesté* is signaled by the repeated references to their exposure of their posteriors to their elders as a sign of disrespect.[243] Even their leaders are not exempt from this wild display of monkey nature, for Hanumān eggs the monkeys on,[244] while no less a personage than Aṅgada, the heir apparent, in a drunken rage violently assaults the warden of the grove, his own venerable elder.[245]

All of this, we believe, is consistent with the poet's efforts to sharply differentiate the *vānaras* from both the human and the demonic characters in the epic drama in order to more sharply limn one of the fundamental messages of the *Rāmāyaṇa*. We shall return to this question below after a brief discussion of the characterization of the *rākṣasas*. Suffice it to say that despite the human and supernatural capacities of the *vānaras* in the *Rāmāyaṇa*, capacities that are connected to their role as *avatāras* of the vedic gods, the epic is unambiguous in its representation of these creatures as animals, while the poet takes every opportunity to establish their simian nature.

[240] 5.55.15–16.
[241] 5.55.22.
[242] 5.59.
[243] 5.60.14–15; 5.61.9. It should be noted here that the presenting of the posterior as a sign of submission or deference among Indian langurs is not intended here. See notes on 5.60.14. Also see Dolhinow 1972.
[244] 5.60.1–3.
[245] 5.60.24–26.

THE *RĀKṢASAS*

The characterization of the *rākṣasas* as the radical antithesis of dharmic humanity—of civilized humans who operate within the strict constraints of normative codes of behavior with particular reference to the areas of food and sexuality—is a fundamental element in the construction of the *Rāmāyaṇa*. Their peculiar characteristics, their psychological and narrative significance, and scholarly efforts to identify them, like the *vānaras*, as tribal and other ethnic groups have been discussed earlier in this translation series and need not be repeated here.[246] For the *rākṣasas* have played a major role in the epic narrative from the beginning of the *Araṇyakāṇḍa*, where the protagonists have numerous hostile encounters with these terrifying creatures, culminating in Rāvaṇa's abduction of Sītā, which sets the stage for the events of the *Sundara* and *Yuddha kāṇḍas*. But with the exception of a few glimpses in *Araṇya*,[247] we have seen the *rākṣasas* in their role as haunters of the lonely forests, but little of the demons' polity in Rāvaṇa's island kingdom. In the *Sundarakāṇḍa*, by contrast, we are shown, through the eyes of Hanumān, a richly detailed portrait of the city of the *rākṣasas* and of its various inhabitants.

The profile of the *rākṣasas* is not as simple as one might have been led to expect. Although one would not like to attempt to construct an elaborate sociology of the demons, it is at least clear that the society imagined for them by the poet is complex and that it mirrors in many ways the traditional configuration of Indian society.[248] Surely the most characteristic feature of traditional Indian social life is the unusually pronounced stratification of social hierarchy manifesting itself most noticeably in a rigid and pervasive distinction—transcending caste—between elite and subaltern segments of the population.

Certainly there are suggestions that the *rākṣasas* of Laṅkā are not all the hideous, bloodthirsty defilers of the vedic sacrifice that we see in the *Bāla* and *Araṇya kāṇḍas*. On the contrary, although theirs is largely a brutalized world given over to the indulgence of the senses, there are numerous indications in the book that the city also possesses a life of art and even of religion. Thus, as Hanumān first reconnoiters

[246] The reader is particularly directed to Pollock's incisive discussion in Pollock 1991, pp. 68–84. See also Goldman 1984, pp. 26–29.
[247] 3.30–31; 3.52–54.
[248] See Pollock 1991, p. 75.

the citadel, he finds some *rākṣasas* engaged in vedic recitation while others appear to have been consecrated to perform sacrifice. Still others wear the trappings, at least, of Hindu ascetics.[249] Later on he observes some of them who are described as intelligent, full of faith, sweetly spoken, etc., and are to be regarded as among the foremost people in the world.[250] Moreover, the elaborate descriptions of the city and the activities of many of its citizens point to a high degree of cultivation of the arts of architecture, music, and the like.

Far from the monovalent notion of *rākṣasas* and *rākṣasīs* as hideous, deformed, and frightful creatures, we are shown a pervasive distinction between such monsters—the ogres of childhood imagination—and a class of beautiful and cultivated, if highly sensual, beings who live lives of luxury and indulgence in vast and exquisite mansions adorned with gold and precious stones. This distinction appears in many cases to correspond to one of social class. When *rākṣasa* men or women are described as grotesque or deformed, or as having the misshapen limbs or organs of animals,[251] or as eating disgusting things,[252] they are almost invariably the humble demons of the servant classes engaged in the capacities of common soldiers and harem wardresses. By contrast the elite *rākṣasas* are described as handsome men and beautiful women, who live beautiful lives in exquisite gardens and palaces, where they spend their time engaged in lovemaking and partaking of fine foods and wine.[253]

So, although up until this point the epic audience has been shown only the most monstrous *rākṣasas* and *rākṣasīs* and although Rāvaṇa's own sister is such a creature,[254] the aristocratic women who fill the luxurious inner apartments of Rāvaṇa and his nobles are creatures of quite a different order. Wandering among Rāvaṇa's consorts, the daughters of human kings, *daityas*, *gandharvas*, and *rākṣasas*, the bewildered Hanumān thinks he is in heaven[255] and is moved to consider that Rāma would be lucky if Sītā turned out to be at all like these

[249] 5.3.26–28.

[250] 5.4.12. It is interesting that here as at *Araṇyakāṇḍa*, *sarga* 26, Vālmiki uses the term *yātudhāna*, normally a less common synonym for *rāksasa*, specifically to describe the more virtuous among them.

[251] See 5.3.29–30; 5.15.5–17; 5.20.30–33.

[252] 5.22.41; 5.46.54; 5.56.72.

[253] 5.3–9.

[254] Tāṭakā at 1.23–25 and Śūrpaṇakhā at 3.16.8–10.

[255] 5.7.27.

women.[256] Above all it is stated that all of them are high-born.[257] These women, far from tormenting Sītā, clearly feel sympathy for her. When Rāvaṇa, rebuffed by Sītā in the *aśoka* grove, begins to threaten her, the women of his entourage are distressed and manage to encourage her with signs and gestures of solidarity.[258] When he continues to menace her, one of his wives, the *rākṣasī* Dhanyamālinī, intervenes and seductively diverts his attention from Sītā.[259] These women are sharply differentiated from the frightful hags he deputes to harry her.[260] One group are the king's lovers, the other are his servants; and the distinction between them is as absolute as that between the elite and underclass in any highly stratified society.

The *rākṣasas* are not only not homogeneous in their social status and appearance but also in their abilities to make moral and humane choices. Both elite and subaltern members of *rākṣasa* society intervene on the side of decency and justice. Not only do the ladies of the court do so as noted above, but even one of the wardresses, Trijaṭā, after a dream that foretells the fall of Rāvaṇa, rails at the others for tormenting Sītā.[261] Such countercultural accesses of virtue among demonic figures are a feature of Indian mythology,[262] and the *Sundarakāṇḍa* introduces one of the most widely known exemplars of the virtuous demon, Rāvaṇa's brother Vibhiṣaṇa.[263] This figure, who will loom much larger in the *Yuddhakāṇḍa*, intervenes during the interrogation of Hanumān to dissuade Rāvaṇa from having the monkey put to death.[264]

All considered, the *rākṣasas* receive a more complicated and nuanced treatment from the poet in the *Sundarakāṇḍa* than they normally receive in the literature. This occurs perhaps because Vālmīki, while never relinquishing his culture's dark nightmarish projections of the Other onto these mythic beings, lets the imperatives of his genre—with its calls for the *śṛṅgāra* and *adbhuta rasas* to balance the *bhayānaka*

[256] 5.7.68.
[257] 5.7.67.
[258] 5.20.10–12.
[259] 5.20.37–39.
[260] 5.20.30–35.
[261] 5.25.
[262] The most notable examples are, of course, the *asuras* Prahlāda and Mahābali.
[263] See Pollock 1991, p. 75.
[264] 5.50.2–17.

and *bibhatsā*—lead him to a portrait of *rākṣasa* society that at least begins to approximate that of humans in its patterns and complexity.

RĀVAṆA

As has been noted before,[265] the Rāvaṇa of the *Sundarakāṇḍa* presents a quite different appearance from that of the stereotypical blood-guzzling man-eater that haunts the imagination of the epic poets and their audiences.[266] On the other hand, it must be carefully noted that appearance is merely that, and the poet is at pains never to let us forget that beneath the surface of his physical beauty and royal magnificence lies a feral instinct and a fierce cruelty. Thus, although the *rākṣasa* king can be gracious and even gallant in his efforts to woo Sītā, when his suit is rejected, he reverts in an instant to threats of violence and cannibalism.[267]

Nonetheless, it is clear that the characterization of the demon-lord is meant to be at least somewhat more complicated than that of a simple monster. He is a figure of astonishing beauty and physical attractiveness, and the poet dwells on his wives' infatuation with him.[268] Despite Rāvaṇa's reputation elsewhere in the epic as an abductor and ravisher of women, including those already married,[269] the poet here claims that with the exception of Sītā alone all the women in the *rākṣasa*'s harem were there of their own free will, won over by the virtues of Rāvaṇa, and had, moreover, no attachments to other men.[270]

[265] Pollock 1991, pp. 68–84.

[266] Compare Pollock's discussion of the solitary forest-dwelling *rāksasa* monsters such as Kabandha and Virādha of the *Aranyakānda* (1991, pp. 71–75). For a discussion of the various uses of this construction of the *rākṣasas* throughout Indian history, see Pollock 1993.

[267] 5.18–20. Cf. 3.53–54.

[268] 5.7.54–55. It should be noted that in his descriptions of Rāvaṇa as a monarch and a lover the poet represents him consistently in a normal, if exceedingly handsome, form. That is to say that he is pictured with one head and two arms instead of the monstrous ten and twenty with which he is often represented. Several of the commentators note this seeming discrepancy and observe that Rāvaṇa has in fact two fundamental forms, the ten-headed being his wrathful, battlefield form. See notes on 5.8.13; 5.20.13,26; 5.30.8. Cf. 3.30.8.

[269] Compare Rāvaṇa's own boast to Sītā that he abducted many magnificent women (3.45.24) and the elaborate account at 7.24.1–17 of his abduction of many married women after killing their kinsmen.

[270] 5.7.66.

When Hanumān moves from Rāvaṇa's bedroom to his throne room he sees the *rākṣasa* once more revealed in his awesome splendor[271] and even though he is being beaten by his captors, he is wonderstruck and thinks:

> Oh what beauty! What steadfastness! What strength! What splendor! Truly, the king of the *rākṣasa*s is endowed with every virtue!
>
> If this mighty *rākṣasa* lord were not unrighteous, he could be the guardian of the world of the gods, Indra included.[272]

Why then is Rāvaṇa represented so differently here than in other sections of the poem? Pollock has suggested that "like Milton's Satan, Rāvaṇa has to be endowed with substantial 'merit,' since great evil presupposes the perversion of great virtues."[273] This is no doubt to a certain extent true, but it has in addition a sort of corollary: In order to be a suitable enemy for a great *avatāra* of Viṣṇu, Rāvaṇa must be constructed in the mold of the great *asura* rivals of the gods. The supreme lord of the universe need not take on human birth to rescue the worlds from some petty ogre chieftain of the forest; and so Rāvaṇa, virtually alone among the *rākṣasas* of Indian myth, is permitted to rise in significance to a level of power and grandeur sufficient to warrant the intervention of a full-fledged *avatāra*.[274]

This can explain Rāvaṇa's magnificence, his power, and the enormity of his evil; it cannot, however, explain the softening of his reputation as a brutal ravisher of other men's women to that of an almost Kṛṣṇa-like object of women's desire in the *Sundarakāṇḍa*. Here again we must, if we are to understand, take cognizance of the norms and constraints of the *genre* of *mahākāvya* of which Vālmīki is the legendary originator. It is in the *Sundarakāṇḍa* alone that the poet has an opportunity to fully develop the *śṛṅgārarasa* in the context of the theme of courtly love. Although this *rasa* is touched upon in connection with Rāma's love for Sītā, there are restrictions upon its full development in that context. For one thing, the dominating emotion governing the relationship between the epic's two central figures must be connected with *karuṇarasa*. This, in turn, is easily associated with the

[271] 5.47.2–14.
[272] 5.47.17–18.
[273] Pollock 1991, p. 82.
[274] See Goldman and Masson 1969.

theme of love in separation or *vipralambhaśṛṅgāra*, a theme exploited by the poet in Rāma's lamentations in the *Araṇya* and *Kiṣkindhā kāṇḍas*.

Then too, with a few notable exceptions,[275] the theme of erotic love in union, *saṃyogaśṛṅgāra*, is not heavily exploited in the Rāma literature. This is particularly the case in Vālmīki's epic, one of whose underlying themes is the importance of the hero's transcendence of emotional and erotic attachments in the interest of dharmic statecraft, a theme powerfully illustrated by Daśaratha's tragic failure to do so in the case of Kaikeyī and by Rāma's abandonment of Sītā in the service of the kingdom. Thus, there are relatively few opportunities in the epic for the poet to satisfy the expectation of his audience and the requirements of his genre, both of which demand at least some exposition of erotic love in a courtly setting. One such opportunity clearly presents itself during Hanumān's infiltration of the innermost sanctum of Rāvaṇa's palace complex. The situation is perfectly suited to allowing the audience to share the slightly illicit voyeurism of the monkey set free to wander undetected among the pleasure rooms of the king. Vālmīki does not miss that opportunity; but in order for his description to have its desired effect, the stimulation of the *śṛṅgārarasa* on the part of his audience, it would hardly do to replicate a scene such as that at *Uttarakāṇḍa, sarga* 24, where the harem is filled with captive women, lamenting their lost families and cursing their fate. Here, the aesthetic requirements of the genre demand a group of desirable women powerfully infatuated with the *rākṣasa* who, in their unquenchable desire for him, make love with one another under the delusion that they are embracing their lord.[276]

[275] One such text is the *Bhuśuṇḍi Rāmāyaṇa*; see Singh 1980.
[276] Cf. *Harivaṃ* 63, *BhāgP* 10.31.

5. A Tale of Three Cities: Ayodhyā, Kiṣkindhā, and Laṅkā

HANUMĀN'S ARRIVAL in Laṅkā places us at a geographical as well as emotional and narrative turning point in the epic. For Rāvaṇa's island fortress will be the farthest point the epic heroes will reach during their fourteen-year exile from Ayodhyā. The battle there and the recovery of Sītā will mark the culmination of that exile—after which the threesome who set out as homeless wanderers in the wilderness will retrace their steps for home—and the resumption of their royal lives, which had been so tragically interrupted first by the scheming of Kaikeyī and then by the savagery of Rāvaṇa.

In the course of his epic journey, Rāma moves through three social and political realms: the human, the simian, and the demonic. These are centered, respectively, in three cities: Ayodhyā, Kiṣkindhā, and Laṅkā. If one looks carefully at the character of these three polities, one may begin to discern something of the structure of the moral and ethical teaching that forms one of the great pillars upon which the complex edifice of the *Rāmāyaṇa* is raised.

Each of the cities has reached a point of crisis that cannot be resolved without the death of its ruler, for each of these rulers—Daśaratha, Vālin, and Rāvaṇa—is guilty of a fatal flaw, one that strikes at and corrupts the heart of his state. The problem is most acute in Ayodhyā, for this is the legendary kingdom of the noble line of monarchs who trace their distinguished lineage back through the lawgiver Manu to the sun god, Sūrya, himself. It is described at the beginning of the poem as a kind of earthly paradise, not merely in its possession of all worldly riches but in the incorruptible righteousness of its monarch, its ministers, and its people.[277]

A kingdom, as the *Rāmāyaṇa* reminds us,[278] is only as virtuous as its king. And in Ayodhyā we find that despite the formulaic proclamations of the king's virtue and integrity, "the conflict between these professions and his behavior becomes irreconcilable. For other traits,

[277] 1.5–8.

[278] 7.42.1.
yathā hi kurute rājā prajā tam anuvartate /

elements of the structure of the narrative, slowly but with unmistakable clarity emerge: Daśaratha is weak, tyrannical, and reckless. If these traits can be subsumed under any single character flaw, it is the king's unmastered sexual desire."[279] It is the old king's failure to contain this desire, to subordinate it to the demands of dharmic governance, that enables Kaikeyī to entrap him into abandoning the path of sound policy by exiling Rāma. Indeed, it is in his renunciation of luxury and his insistence on placing kingly duty before sexual love, no matter how painful both might prove, that the grandeur of Rāma and his claim to be the perfect monarch are grounded. In this, then, Rāma is shown to be the radical opposite of his father.[280]

In order for a higher order of moral rulership to be established in Ayodhyā, it will be necessary for the flawed king to die, and so he does, a victim of his own malfeasance and the subject of a central cautionary tale.[281] In the end, after a fourteen-year interregnum and the regency of Bharata, he will be succeeded by Rāma, an idealized monarch in whom the entire kshatriya ethos is revalorized in the light of an overarching notion of dharmic kingship in which the political and spiritual worlds are united.[282]

This notion of the king as an exemplar of restraint and renunciation in the service of the people and the state is brought to its culmination in the *Rāmāyaṇa* in Rāma's own banishment of Sītā, in which he inverts the reasons for his own exile and so proves himself the antithesis of Daśaratha.[283] It is this correction of the flaw of Daśaratha that lends to Rāma's rule the utopian reputation that it is ascribed in the prologue to the epic,[284] and that it has achieved in the popular and political imagination of India under the rubric of Rāmrāj. But before Rāma can at last mount his ancestral throne, he must involve himself in the political lives of first, Kiṣkindhā and finally, Laṅkā.

In the kingdom of the monkeys, Rāma finds a political situation he can easily recognize and, in the banished prince Sugrīva, a comrade with whom he can doubly identify. Sugriva, regardless of the

[279] Pollock 1986, p. 58.
[280] See Goldman 1980 and Pollock 1986, pp. 64–73.
[281] 2.47.13. See Pollock 1986, p. 60.
[282] Pollock 1986, pp. 64–73.
[283] 7.42–47.
[284] 1.1.71–76.

self-serving account he gives of his predicament,[285] is, like Rāma, a king who has lost both his throne and his queen. The rightful king by the rule of primogeniture, Vālin, has, through his wrongful and adulterous appropriation of Sugrīva's wife, forfeited his claim to the throne and even his life. Exercising the royal prerogative of dispensing justice, Rāma executes Vālin and replaces him with his younger brother, Sugrīva.[286] Here too unbridled sexual passion leads to the corruption and fall of Vālin, and the monarch installed in his place is supposed to understand the proper subordination of *kāma* to *artha* and *dharma.*

But this is, after all, the kingdom of the monkeys, an order of creature notorious for its *cañcalatva*, or "flightiness," and even Sugrīva, despite his solemn vows, forgets his duty and loses himself in sensuality.[287] It is only when Rāma, through the agency of his brother Lakṣmaṇa, threatens to punish Sugrīva's sexual excess as he has Vālin's that the sybaritic monkey king is moved to action.[288]

The problem of the king who places his own sensual gratification above the demands of *dharma* and statecraft is, of course, stated in its most exaggerated form in the kingdom of Laṅkā. For if Vālin's intemperance is a regional problem and Daśaratha's a national one, then that of Rāvaṇa assumes genuinely cosmic proportions. For in the theological and mythic master-narrative of which the *Rāmāyaṇa* is but a chapter, Rāvaṇa represents the recurrent upsurge of the forces of ego, tyranny, and lust—in short *adharma*—that periodically wrest control of the universe away from the gods. It is precisely to restore the reins of governance to the overmastered forces of *dharma* and to chastise the forces of *adharma* that the primal divinity Viṣṇu periodically assumes birth as an *avatāra.*[289]

Thus, in killing Rāvaṇa and replacing him with his anomalously dharmic brother, Vibhīṣaṇa, Rāma is not only extending righteous governance to the kingdom of the *rākṣasas*; he is restoring it to the entire "three worlds" and permitting the terrorized gods to resume their rightful places and functions.[290] In replacing the three corrupted

[285] 4.9–11; Lefeber 1994 and Goldman 1993a.
[286] 4.16,25.
[287] 4.27.37.
[288] 4.28.
[289] *BhagGī* 4.7–8.
[290] Cf. 1.14.5–11.

monarchs, Daśaratha, Vālin, and Rāvaṇa,[291] Rāma is shown to be restoring, step by step, the ethic of proper governance—governance of the self and of the realm—to the various orders of creation: the human, the animal, and the supernatural.

In a way the ends of this continuum are in Ayodhyā and Laṅkā, for Rāma's truest foil is neither his besotted father nor the lusty monkey king but Rāvaṇa. It is for this reason that Laṅkā in its splendor, wealth, and glory is at once the glittering image of the Kosalan capital and its dark Other. In the splendor of its parks and buildings and in the luxurious and sensual lives of its aristocracy, it has the allure of a heavenly city; but at the same time as its lovers go forth to keep their trysts, its ghoulish *rākṣasas* go out in search of flesh.[292] It is a city without a moral center, for its monarch heeds no laws but those of his own passions and disdains the counsel of those who preach *dharma*. Sitā sums up the case precisely when she tells him:

> Whether there be virtuous men in this country or not, it is clear that you do not heed them, for your mind is perverse and utterly averse to proper conduct.
>
> Your mind given to delusion, you do not heed the beneficial words that wise men utter; and this will lead to the destruction of the *rākṣasas*.[293]

If the human city of Ayodhyā is the prime setting for working out the problems of "the acquisition, maintenance, and execution of royal power,"[294] and the monkey capital of Kiṣkindhā yet another locus for working out of the Indian epics' pervasive concern with fraternal succession struggles,[295] Laṅkā will be the stage—both desirable and fearful—for the final confrontation of the forces of corruption and blind self-indulgence and those of integrity, decency, and restraint.

[291] For a discussion of the three monarchs as exemplars of uncontrolled passions, see Pollock 1986, p. 59 and Ruben 1950, p. 352.
[292] 5.4.6–10.
[293] 5.19.9ab–499*.
[294] Pollock 1986, p. 10.
[295] Pollock 1986, pp. 9–10.

6. The Name of the *Sundarakāṇḍa*

OF ALL the many puzzles the *Rāmāyaṇa* presents to its modern audiences, few are more intriguing than the seemingly simple problem of the precise connotation of the word *sundara* in the title of its fifth book. The word, in its usual adjectival connotation of "beautiful, charming, excellent," is well attested in the language—especially, perhaps, in its feminine, quasi-nominalized form *sundarī*, "a beautiful woman." However, its application in this sense to a *kāṇḍa* of the poem raises several problems that have been noted a number of times by admirers and scholars of the epic.

If the *kāṇḍa* was felt to be especially beautiful, then in what sense was this the case? Early Western scholarship assumes that the reference was to the supposedly unusually fine poetic passages in the book. Thus, Jacobi, in his section on the poetic art of the *Rāmāyaṇa*, argued that the book had received its title because it was the richest in poetic description,[296] a view shared by Winternitz.[297] This view, however, is problematic on a number of grounds.

In the first place, it is suspect because it imposes an alien value judgment about the "beauty" of the poetry, an imposition all the more questionable because these Western scholars, as shown above, were but little attuned to the aesthetic of Sanskrit poetry in general and the *Sundarakāṇḍa* in particular. No traditional Indian critique of which we are aware singles out the book for its poetry. Then too, although the book does contain some finely crafted poetic descriptions of the sort Jacobi had in mind, they are nearly as well represented in other books of the epic, as Jacobi himself notes.[298] A still more serious objection to this view is the often-noted fact[299] that no

[296] Jacobi 1893, p. 124.

[297] Winternitz 1927–1963, vol. 1, p. 490. Cf. Iyengar 1983, pp. 19–20, where *śabda-saundarya*, "verbal beauty," and *kāvya-saundarya*, "poetic beauty," as well as an enumeration of the poet's skillful use of *rasas*, are added to the other "beauties" of the book.

[298] Jacobi 1893, p. 124. It is perhaps ironic that although Jacobi sees such highly figured long-metered passages as the description of the moonrise over Laṅkā (5.4) as lending the book its reputation for beauty, he also argues that most of them probably did not belong to the original poem!

[299] Jhala 1966, p. xxxii and Iyengar 1983, p. 19.

other book of either the *Rāmāyaṇa* or the *Mahābhārata* is named for anything other than its central theme or the main locus of its action.[300] To our knowledge no section of any Sanskrit literary work is given a name reflecting a critical judgment of its poetic merit.[301]

In keeping with the usual method of titling the *kāṇḍas*, Indian authors and many of the *Rāmāyaṇa* scholars and devotees we consulted on this point suggest a variety of interpretations of the term *sundara* in the sense of either the theme or the locus of the book's action. Explanations of the latter sort are relatively rare and are generally part of a complex positivist-historicist interpretation of the book that cannot really be taken seriously. An egregious example may be found in C. N. Mehta's view that Hanumān was an early bomber pilot who, flying his aircraft from India to Australia, charted his course over the Sunda Islands (i.e., the Indonesian archipelago).[302] Another such effort to derive the book's name from a place-name in the story is found in a *śaṅkāvali*, a published collection of "doubts." Here, in response to this very question about the unusual name of the *kāṇḍa* and its significance, it is argued, on the basis of a verse in the Hindi *Rāmāyaṇa* of Tulsidās, that the name is an allusion to the beautiful (Hindi: *sundar*) mountain Hanumān uses as the place from which to leap to Laṅkā.[303]

Other explanations focus specifically or broadly on one or more of the elements in the story itself. One that is mentioned occasionally by scholars deeply versed in the Sanskrit lexicographic tradition is

[300] Two books, the first and the sixth, are named differently in different manuscripts. The first is sometimes called the *Bālakāṇḍa* (Boyhood book) and sometimes the *Ādikāṇḍa* (First book). The sixth is called both *Yuddhakāṇḍa* (Battle book) and *Laṅkākāṇḍa* (Laṅkā book).

[301] Certainly for a poet to do such a thing in connection with his or her own work would be considered a preposterous piece of self-aggrandizement (*ātmastuti*). See above, p. 27.

[302] Mehta 1941, pp. 187–88, 331, passim. Mehta argues that the islands received their name because they were once under the sway of the *asura* monarch Sunda (p. 164).

[303] Ramkumardas 1987, pp. 16–17. He cites the verse:

sindhu tīra eka bhūdhara sundara
kautuka kūdi cadhue tā ūpara / *Rāmcaritmānas* 5.1.3.

The author, however, makes it clear that the question about the name of the *kāṇḍa* is an old one that has already been answered in many different ways. He offers his explanation in order to provide something new that may satisfy those unhappy with the others (p. 15). We are indebted to our colleague Dr. Linda Hess for providing us with this reference.

that the word *sundara* is attested in some of the *kośas* as a name or epithet of Hanumān himself.[304] In this view the *kāṇḍa* would thus take its name from its principal character, a mode of naming not otherwise found in the *Rāmāyaṇa* but common enough in the *Mahābhārata*.[305]

The traditional response to the question as to why the *Sundarakāṇḍa* is so named or, to phrase it differently, what is so beautiful about the book, is the recitation of a widely known verse:

> *sundare sundaro rāmaḥ sundare sundaraḥ kapiḥ /*
> *sundare sundarī sītā sundare kiṃ na sundaram //*
>
> In the *Sundarakāṇḍa* Rāma is beautiful. In the *Sundarakāṇḍa* the monkey is beautiful. In the *Sundarakāṇḍa* Sītā is beautiful. What is not beautiful in the *Sundarakāṇḍa*?[306]

This verse, which turns the question around, expresses a culturally validated sense of the book as possessed of the special auspiciousness that, as we mentioned above, we believe to derive from its central theme and its unique placement at the turning point of the epic story.[307] As a consequence of this sense, there is a frequently ex-

[304] So, for example, Pandit Shrinivas Shastri in personal conversation. See also Iyengar 1983, p. 21.

[305] The sixth through the eighth *parvans* of the *Mahābhārata* are named for the generals who, respectively, head the Kaurava forces in these books and are thus known as the *Bhiṣma, Droṇa, Karṇa*, and *Śalya Parvans*.

[306] This verse, or its final *pāda*, was recited for us innumerable times by *paṇḍits* learned in the *Rāmāyaṇa* when we toured Karnataka in the spring of 1992. Ramkumardas amplifies this by providing an additional verse:

> *sundare sundaro vaktā sundare sundarī kathā /*
> *sundare sundaro śrotā sundare sundaro giriḥ //*
>
> In the *Sundarakāṇḍa* the speaker is beautiful. In the *Sundarakāṇḍa* the story is beautiful. In the *Sundarakāṇḍa* the listener is beautiful. In the *Sundarakāṇḍa* the mountain is beautiful.

[307] Nāgeśa, the reputed author of the *Rāmāyanatilaka* (Ct), appears to highlight the moment at which Rāma learns that Sītā is alive and well from Hanumān, rather than that when Hanumān announces himself to Sītā. He ends his commentary on the book with a series of benedictions the first of which is:

> *sundare sundarīm sītām akṣatāṃ māruter mukhāt /*
> *śrutvā hṛṣṭas tathaivāstu sa rāmaḥ satataṃ hṛdi //*
>
> May that Rāma, delighted at hearing from Māruti's lips in the *Sundarakāṇḍa* that the beautiful Sītā was unharmed, remain thus forever in your heart (GPP 5.68.29).

pressed feeling that not just one factor—poetic, thematic, situational, locational, or characterological—has inspired its title but literally everything about the book. This idea is expressed by K. R. Srinivasa Iyengar, who, incorporating both the notions of Jacobi and these traditional verses of the text, adduces no fewer than seven different kinds of *saundarya*, or "beauty," that characterize the *kāṇḍa*. For him the following are beautiful: language, poetry, plot, Rāma (as hero), the Lord (as Rāma), Hanumān, and, above all, Sītā.[308]

This somewhat circular explanation, viz. that the book is called "The Beautiful" because it is wholly beautiful is, of course, not entirely satisfactory. On the other hand, it constitutes an important element in the receptive history of the text and speaks to the uniqueness of the critical reception of the *Sundarakāṇḍa*. At the present state of knowledge, it appears to us to be impossible to specify any one incontestable explanation for the name of the *Sundarakāṇḍa*. We can only note that the ambiguity of that name's referent has itself become a significant part of the hermeneutic of the text.

[308] Iyengar 1983, pp. 19–22.

7. The Destiny of the *Sundarakāṇḍa*

THE *RĀMĀYAṆA* in many of its innumerable forms has been cherished as a sacred text by millions of people for hundreds and perhaps thousands of years. In some areas and among some communities, the Sanskrit version of Vālmīki, if still held in great esteem, has lost its centrality to regional versions such as the Avadhi *Rāmcaritmānas* of Tulsīdās, the Tamil *kāvya* of Kamban, the Bengali *Rāmāyaṇa* of Kṛttivās, and so forth.

On the other hand, some regional and religious communities, notably the Teṉkalai school of Śrivaiṣṇavism as well as other high-caste religious communities of South India, continue to view Vālmīki's version, "the earliest and most prestigious of them all,"[309] as "a work of utmost authority and doctrinal importance."[310] As such the *Vālmīki Rāmāyaṇa* is read, studied, and recited daily as a form of *sādhanā* by countless thousands of devout Hindus, often, to our knowledge, even by those who identify themselves as Śaivas. There are many reasons for this, which may be summarized by saying that the major versions of the Rāma story have, since the time of Vālmīki, come to be situated at the intersection of many, if not all, of the critical problematics of traditional Indian culture and society: the theological, the eschatological, the political, the ethical, the social, the sexual, the aesthetic, and so on.

Yet even by the pervasive and hegemonic standards of the *Rāmāyaṇa*, a series of written, oral, sculpted, carved, painted, dramatic, and cinematic texts that virtually on its own defines a vast cultural region,[311] the impact and the centrality of the *Sundarakāṇḍa* is remarkable. As we indicated above, there are a number of internal reasons for regarding the book as occupying a special place within the architecture of the great poem and in the imagination of its audiences. This idea is borne out, we believe, by the special role, or destiny, of the book in the imaginative history of the Indian people.

A browser in the small religious bookshops that line several of the lanes in the Chowk area of Banaras, or indeed in similar shops in

[309] Ramanujan 1992, pp. 24–25.
[310] Mumme 1992, p. 205.
[311] Ramanujan 1992, p. 46.

any Indian city, may note that in the sections where texts of the *Rāmāyaṇa* are kept one will find not only a variety of editions of the poem but pocket-sized and inexpensive editions of the *Sundarakāṇḍa* alone. The latter are not individual books of a complete epic set, whether Vālmiki's, Tulsī's, or some other, but separately printed volumes intended to be purchased and read singly. No other book of the epic is nearly so frequently published on its own.[312] Thus, the book has come to have a receptive history of its own that has conferred upon it something of the status of a separate text apart from its contextualization as a chapter or section of a larger work. In this way the *Sundarakāṇḍa* may be seen as analogous to the *Bhagavadgītā* and the *Devīmāhātmya*, which are read, recited, and discoursed upon quite apart from the large works—the *Mahābhārata* and the *Mārkaṇḍeyapurāṇa*, respectively—of which they form sections.

The *Sundarakāṇḍa* is also accorded a special treatment in connection with a set of beliefs and practices centered on the reading and recitation of the epic poem. The *Rāmāyaṇa*, like other major religious texts of India, such as the *Gītā*, the *Mahābhārata*, the *Mārkaṇḍeyapurāṇa*, the *Devīmāhātmya*, the *Guru Granth Sahib*, and others, are often read aloud in their entirety by an individual or, more frequently, a group, as an act of religious devotion that brings spiritual and material benefits to its practitioners and audiences. Such a practice is normally called *pārāyaṇa*.[313] Different traditions of the *pārāyaṇas* of various texts prescribe that they be read over a specified number of days and, not infrequently, that a certain number of sections be read each day until the text is completed.[314]

[312] A sense of the disproportionate representation of the separate reproduction of the book can also be obtained from a perusal of the listing of manuscripts and published texts of individual *kāṇḍas* of the *Vālmiki Rāmāyana* in the India Office Library published in 1953. Of thirty-eight such texts listed (not including groups of *kāndas* published as sections of the complete epic), the breakdown is as follows: *Bāla (Ādi) kānda*: 8, *Ayodhyā-kāṇḍa*: 4, *Araṇya* and *Kiṣkindhā kāṇḍas*: 0, *Sundarakāṇḍa*: 22, *Yuddhakānda*: 3, and *Uttarakāṇḍa*: 1. The *Sundarakāṇḍa* thus represents some fifty-eight percent of the total and is nearly three times more heavily represented than the next most frequently printed *kāṇḍa*. This tremendous disproportion appears even greater if one considers that several of the editions of the *Bāla* and *Ayodhyā kāṇḍas* are school texts prepared for high school and college students rather than texts produced for the use of devotees (Natha and Chaudhuri 1953, vol. 2, part 1, section 3, pp. 2116–20).

[313] For a discussion of this tradition of purāṇic recitation, see Rocher 1986, pp. 53 - 59 and Bonazzoli 1983. For a discussion of the adaptation of this practice to the *Rāmcaritmānas*, see Lutgendorf 1992, pp. 185–205.

[314] Bonazzoli 1983.

Among the Śrīvaiṣṇavas of South India, for whom the *pārāyaṇa* of *Vālmīki Rāmāyaṇa* is an important devotional practice, there are two separate traditional methods of reading and/or reciting the complete epic. Although the methods differ somewhat and are followed by different sections of the community,[315] both of them require that the reading of the poem begin with the *Sundarakāṇḍa*, continue through the end of the poem, proceed to the beginning, and read straight through to the end once more.[316] Scholars in the Śrīvaiṣṇava community whom we asked about this practice suggested that the reason is that the *Sundarakāṇḍa* is regarded as particularly auspicious and is felt to constitute the kernel, *bīja*, of the *Rāmāyaṇa*.[317]

[315] The two methods vary in the number of sections to be read each day. They are the *katapayādi* method and the *saptāha* method in which the book is read through in seven days. Even in some North Indian traditions of *Rāmāyaṇapārāyaṇa*, according to which the reading of the epic is begun from the *Bālakāṇḍa* and performed on the general purāṇic schedule of nine days, there is often a special set of practices mandated for the *Sundarakāṇḍa* alone. The detailed instructions for the ritual performance of such a recitation, as provided in the Gita Press edition of the poem, gives the following instructions for the reading of the book:

> The special procedure recommended for the reading of the Sundarakāṇḍa is that starting with the first canto on the first day, one should go on increasing the number of cantos to be read by one every day and stop reading on the eleventh day. On the twelfth day the reader should read the first ten cantos over again after finishing the last two cantos left unread the previous day; on the 13th day he should read 13 cantos more and so on. In this way by going through the text thrice in the course of 20 days one can expect to achieve one's desired end. According to another scheme one should read five cantos daily. On the 14th day one should finish the last three cantos left on the previous day and the first two cantos over again and so on. The Mantra to be repeated before and after every single verse is "*śrī sītāyai namaḥ*" (Gita Press edition 1969, p. 18).

[316] Oral communication from Dr. Rajagopalacharya, former Director of the Oriental Institute, Mysore University. This practice was mentioned to us dozens of times in conversations with Śrīvaiṣṇava *paṇḍits* in Karnataka. This practice may be more widely spread and may be applied not only to the recitation of the poem but to its copying and printing as well. Indeed, such a practice may provide the explanation for the problem, so perplexing to the book's critical editor Jhala (1966, p. xxiv), of the interesting Newāri manuscript (Ñ1) that has the copyist's colophon only at the end of its *Kiṣkindhākāṇḍa*. Jhala is unable to believe that a scribe would be commissioned to copy the text only that far and so wonders what could have made him "suddenly end his assignment and affix his signature, as it were, at the end of his part of the work by way of the post-colophon entry." We believe that a probable solution to this puzzle would be that the scribe, one Gopati, began his work with the *Sundarakāṇḍa* and so, naturally, ended it with *Kiṣkndhākāṇḍa*.

[317] Many referred to the *Agastyasamhitā*, where this notion is articulated. A number of

Just as it is deemed auspicious and proper to begin a reading of the *Rāmāyaṇa* with the *Sundarakāṇḍa*, so is it felt to be inauspicious, and even dangerous, to interrupt such a reading within the book. We have even been informed of a case in which a woman of an older generation in the Śrivaiṣṇava community attributed her husband's death to his having broken off a *Rāmāyaṇapārāyaṇa* while reading the *Sundarakāṇḍa*.[318]

Deriving no doubt from this tradition of the centrality of the *Sundarakāṇḍa* to the *pārāyaṇa* of the *Rāmāyaṇa* is a widespread and important set of traditional beliefs and practices concerning the *pārāyaṇa* of the *Sundarakāṇḍa* alone. In conversations with numerous scholars and lay practitioners of *Rāmāyaṇapārāyaṇa*, we became aware of a specialized usage of the book to overcome obstacles in any sphere of life and achieve any desired object. It is in the context of this belief that, we believe, the book is so frequently published in separate, pocket-sized editions, for many people believe that reading the book in whole or in part will enable them to accomplish whatever objective they have in mind for themselves and their families.[319]

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these scholars mentioned to us a similar practice with respect to *Mahābhāratapārāyaṇa*, according to which the reading or recitation of that epic is begun with its fourth book, the *Virāṭaparvan*. In this connection one may note that the publishers of the Gujarati Printing Press began their project of publishing Vyāsa's great epic with all available commentaries by bringing out the *Virāṭaparvan* in 1915. This was followed by the publication of the fifth book of the epic, the *Udyogaparvan*, in 1920, after which the project was apparently abandoned. See Bakre 1915, p. 1. In both cases it would appear that it is the reversal of the fortunes of the epic heroes, the first indication that they will recover what is rightfully theirs, that lends the books their air of auspiciousness.

[318] Personal communication from the late Professor A. K. Ramanujan, July 1993.

[319] In this connection there are a number of published popular books and pamphlets that identify and prescribe specific passages from the *Sundarakāṇḍa* or the *Rāmāyaṇa* as a whole for the remediation of specific medical, social, and financial problems. On one occasion one of the authors (R. Goldman) was present during a conversation in Sanskrit between a very senior and distinguished *śāstrin* and a younger *paṇḍit* that took place one evening at the home of the former in Banaras. The younger man was asking the elder for some advice and assistance in securing a job. When the *śāstrin* demurred on the grounds that, having long since retired from his academic post, he was not in a position to be of much help, the younger man replied that what he was requesting was not ordinary assistance but something *adhyātmika*, or on the transcendental plane. Śāstriji replied, "*Ahāhā! sundarakāṇḍam eva paṭhyatām*" (Oh! Just read the *Sundarakāṇḍa*). When the younger man inquired as to how many *sargas* he should read, the elder replied that it didn't matter; the important thing was just to read it. He then listed a number of people who, he said, had gotten good jobs or attained other desired objects through reading the book.

The widespread faith in the beneficial, and even curative, powers of the book and even its use—somewhat in the manner of the *I Ching*—as a prognosticative guide for making significant life-choices is succinctly illustrated by C. R. Sreenivasa Ayyangar:

> When a man has some great issue at stake that will either mend or mar his life, he reads the Sundarakanda or hears it expounded. When a man is ill, past medical help, the old people about him say with one voice, "Read the Sundarakanda in the house and Maruti will bring him back to life and health." When an evil spirit troubles sore a man or woman, the grey-beards wag their wise heads and oracularly exclaim, "Ah! the Sundarakanda never fails." When any one desires to know the result of a contemplated project, he desires a child to open a page of the Sundarakanda and decides by the nature of the subject dealt with therein.[320]

The special investment of the *Sundarakāṇḍa* with the power to overcome obstacles and aid in the accomplishment of even the most difficult goals is, we believe, a consequence of two of the book's most important elements. The first is the thematic and narrative element discussed above in which the downward spiral of disaster, grief, and separation that has characterized the first half of the epic story is reversed through the meeting of Hanumān and Sītā. For during that meeting Sītā's despair is turned to hope. The longed-for reunion of the separated lovers is symbolically assured with her taking possession of Rāma's signet ring.

The second element is the vital role played in the book by Hanumān, who leaps as in play over the most fearsome of obstacles, including the mighty ocean itself, and against all odds conquers both his own self-doubt and the fiercest of the *rākṣasa* warriors to accomplish his mission. For the great monkey hero is not only an inspiration to the despondent by the example of his courage, fortitude, wisdom, and determination; he is a mighty god worshiped by hundreds of millions of people, and his intervention on behalf of the troubled is both eagerly sought and a matter of profound faith.

Indeed, there can be few characters in world literature with whom so many different people—of all ages, tastes, and levels of education—can powerfully identify as with the omnipotent and polymorphous monkey divinity. On the most basic of levels, that of the pri-

[320] Ayyangar 1910–1932, p. 20.

mary-process-oriented fantasy of empowerment and wish-fulfillment, Hanumān is all but irresistibly appealing. Anyone from early childhood onward can identify with him as an archetype of the "superhero." Like many popular heroes of this type, he alternates at will between manifestations that are small and seemingly impotent and those that are huge and filled with immeasurable power. He can be a passive tiny creature cowering in the branches of the *śiṃśapā* tree, stunned by Rāvaṇa's power,[321] or the huge and terrifying flying warrior ripping the heart out of a colossal ogress.[322] He can change shape or size at will, tear up huge trees, shatter whole armies single-handed, uproot mountains, and leap over the ocean in a single bound. On this level he is a figure with whom uncounted millions throughout the vast geographical and cultural area of South and Southeast Asia can form a powerful fantasy identification, imagining Hanumān as both an alter ego and a psychic resource of empowerment in his roles as a divinity whose aid is available to his devotees[323] and—in a more personal mode—as an imaginary animal companion.[324]

Given the powerful and prevailing norms of social, political, and religious life in South Asia, however, it is important to bear in mind that there are powerful constraints on the acting out, and even the psychic construction, of the fantasies associated with a model of absolute omnipotence. Connected, no doubt, with these constraints—the normative patterns of deference, subordination, and authority in South Asian society—are a set of culturally syntonic restrictions on the representation of Hanumān as an all-powerful and wholly autonomous figure. The potentially unlimited expression of aggressive and libidinal energies, always implicit in the construction of a superhero, is subject, in the case of Hanumān, to powerful and specific restraints.

For one thing, the poet is always careful to emphasize that Hanumān's incomparable power, clearly greater than that of any of the other monkeys, is firmly under the control of hyperordinated forces: social, moral, spiritual, and renunciatory. On the sociopolitical level the text stresses that, although Hanumān may be the wisest and most powerful of the *vānaras*, he is always subordinate to the power of the

[321] 5.16.27.
[322] 5.1.177.
[323] Wolcott 1978 and Narula 1991, pp. 23–24.
[324] Masson 1981.

monkey state and its legitimate rulers. Thus, he is the devoted minister and adviser of the monkey king Sugrīva, both in his exile and his reign, and always subordinates himself to his master. Hanumān is not even the officer in charge of the monkeys' southern search party, serving under the command of the heir apparent Aṅgada.[325]

Far more important, of course, is Hanumān's powerful subordination to Rāma. Sugrīva's own complete deference to Rāma avoids any potential problem of divided loyalties; and Hanumān is most widely known, worshiped, and emulated as the archetypal and perfect *Rāmabhakta*, rather than as a loyal soldier of his king. Indeed, his self-sacrificing devotion to Rāma and Sītā have come to be all but universally honored in the religious traditions of Hinduism as the quintessential model for the *dāsyabhāva*, the mode of devotion to God in which the worshiper adopts the role of the selfless servant.[326]

Moreover, as noted above, Hanumān is not merely under the control of his king, his commander, and his divinity; he is a powerful model of self-control as well. Although his supernatural powers give him virtually unlimited access to sensual gratification of all sorts, he is the archetypal *brahmacārin*, the celibate renunciant, who, despite an occasional lapse in keeping with his monkey nature,[327] is able to move unaffected through the powerful temptations of the flesh.[328] Finally, it should be briefly noted once more that, although Hanumān is represented as a creature both of an animal nature and of extraordinary physical powers, the poet and the tradition are at pains to construct him as a being of profound intellect as well.[329]

In these ways Hanumān, unquestionably the central actor in the drama of the *Sundarakāṇḍa*, can be seen as representing the perfect foil for the dark, negative figure of Rāvaṇa insofar as such a foil can be constructed as a meaningful model for social behavior. The *rākṣasa* king, gifted with physical and magical powers similar to those of Hanumān, employs them without restraint for the gratification of his desires, embodying the *rākṣasa* ethos of violence, power, greed, and

[325] 4.40. It is notable that Hanumān defies Aṅgada only when the latter proposes to rebel against the authority of Sugrīva. See 4.53.

[326] Narula 1991, pp. 45–50.

[327] Cf. the discussion of the Madhuvana episode and the poet's insistence on Hanumān's radically simian character above, pp. 63–64.

[328] See our discussion above, pp. 51–52, and Narula 1991, pp. 24–26.

[329] See Narula 1991, pp. 40, 44.

lust run amok.[330] Indeed, the very essence of Rāvaṇa's evil lies in his lack of restraint and lack of subordination to either abstract social and moral principles or their embodiment in the form of gods, kings, brahmans, and the like.

As the dharmic warrior-monarch, Rāma is, of course, in many ways the radical opposite of Rāvaṇa.[331] Nevertheless, the very fact that he is the supreme earthly monarch and the lord of the three worlds, autonomous except for his freely chosen adherence to the rules of moral order,[332] makes him a figure whom the average person socialized and acculturated in Hindu South Asia can idealize and worship but not as easily emulate.[333] If Rāvaṇa represents the evil of the unrestrained abuse of power and Rāma the virtue of the deliberate subordination of power to the constraints of social and moral righteousness, Hanumān embodies the unreserved subordination of self to one's superiors. In this he presents a kind of normative ego-ideal for South Asian society that is perhaps more compelling than even that of his omnipotent master.

Because of this complex characterization of its hero as warrior, minister, divinity, devotee, renunciant, and *śāstrin*—a figure with a powerful, emotive, and intellectual appeal that is both wholly culturally syntonic and virtually universal—the *Sundarakāṇḍa*, perhaps more than any other text of traditional South Asia, has been able to captivate the minds, hearts, and imaginations of the people of India.

The *Sundarakāṇḍa* has thus taken on a life and a destiny that is both a function of, and yet transcendent of, its role as a mere chapter in the great epic of the *Rāmāyaṇa*. Indeed, in its skillful exploitation of the emotive and aesthetic responses of its audiences; its constitutive characterization of Hanumān, one of Hindu India's most powerful and appealing literary and religious icons, as the archetype of selfless and resourceful devotion; and above all in its deeply affecting portrayal of Sītā as the model of wifely devotion in adversity, the *Sundarakāṇḍa* must be acknowledged as one of the critical elements that enabled the *Rāmāyaṇa* to attain its unrivaled status as the true national epic of the Indian people.

[330] See Pollock 1991, pp. 68–84.

[331] See Pollock 1986, pp. 64–73.

[332] For a discussion of the implicit violence in the breakdown of such subordination, see Pollock, 1991, pp. 55–67 on Rāma's madness.

[333] There is some evidence that when it comes to powerful identification, people seem to prefer figures whose essence is subordination. Cf. Sutherland 1989, on a preference on the part of respondents of both genders for Sītā as an ideal role model.

8. Text, Translation, and Commentaries

IN GENERAL the constitution of the critical edition of the *Sundarakāṇḍa* follows the principles established for the other books.[334] A discussion of these principles with special reference to the present translation is included in our Introduction to the *Bālakāṇḍa*[335] and so requires no great elaboration here.

There is, however, one textual peculiarity of the book that deserves brief comment. As a component of its peculiarly symmetrical architecture, discussed above, the book contains, in the form of Hanumān's recitals of his adventures and observations and his repetitions of Sītā's conversations with him, an unusually large number of repeated passages. These repetitions and near-repetitions, which Jhala regards as a "check on the contents of the earlier *Sargas* of the *Kāṇḍa*,"[336] actually provide the occasion for numerous textual difficulties as different recensions and subrecensions often have slightly different versions of a repeated passage at different places in the text. Sometimes the sequence of the stanzas in the repeated passages is so complex that the critical editors have had to provide an elaborate table to enable the reader to sort them all out.[337]

In addition, the repetition of long passages of direct address has on several occasions led to confusion on the part of copyists, critical editors, and translators alike as to whether the intended subject of a given speech or portion thereof is in the second or third person. This problem becomes particularly vexing when, for example, Hanumān is repeating to Rāma a speech of Sītā that includes passages of directly quoted dialogue between Rāma and Sītā and in which the grammatical person used to address the former appears to shift even within a single passage.[338]

As a result of such discrepancies, it is often quite difficult to determine the best reconstruction of the text with any precision, and

[334] Bhatt 1960, pp. xxix-xxxiv; Jhala 1966, p. xxxv.
[335] Pollock 1984a, pp. 82, 93.
[336] Jhala 1966, pp. xxxi-xxxii.
[337] See the Tabular Conspectus for verses 5.61.14–24b in Jhala 1966, pp. 429–30 and Jhala's critical notes to 5.57.5ff. and 5.66.3–29 (Jhala 1966, pp. 492, 494).
[338] See, for example, Jhala's critical notes to 5.36.14–36 and 5.58.10d (Jhala 1966, pp. 487, 494) and our notes on 5.36.13 and 5.65.9,18.

there are a few occasions in this regard and elsewhere where the critical editors or we propose emending the text or where we question or disagree with the decision arrived at by the critical editors.[339]

Another textual issue of some interest is that of the authenticity of some of the various smaller episodes that are found in the best reconstruction of the text. A number of these have been represented by some scholars as not belonging to the "original text" of the epic on a variety of grounds other than strictly text-critical ones, and in general we see no compelling justification for such exclusions.[340] Jhala lists a number of "Episodes and Incidents" in his introduction[341] where he establishes, convincingly in our opinion, the authenticity of those passages his text includes on textual grounds. He supports his argument with testimonia derived from other portions of the *Vālmīki Rāmāyaṇa* and other Sanskrit texts and by demonstrating the spuriousness of a few passages on the basis of their poor attestation. This is particularly important in the case of controversial passages such as the crow episode of *sarga* 36 (repeated at *sarga* 65), and we agree with him in virtually every such case.

On the other hand, we must question Jhala's evaluation of the Surasā episode, of which he says, "It is apparent on the evidence before us that the Surasā episode, notwithstanding the support of the MSS., did not form part of the original text of the *Rāmāyaṇa* and therefore is a later addition."[342] Jhala bases this observation largely on the "internal checks" that he refers to elsewhere. He is particularly disturbed by what he feels is the absurd motivation of the episode in its context; for he finds that the notion that the gods, on whose larger behalf Hanumān is crossing the ocean, should want to create an obstacle to test his strength is "a proposition too unreal to be convincing." Instead, he sees the passage as inserted to "counterbalance the Siṃhikā episode."[343]

Now aside from the difficulties attendant on imposing tests of reality and unreality on a text as filled with the supernatural and marvelous as the opening *sarga* of the *Sundarakāṇḍa*, Jhala's hypothesis is

[339] See, for example, Jhala's emendations at 5.36.13,26,29,41 and our notes on these passages. See also our notes on 5.19.9 and 5.65.9.

[340] The cases of some of the longer passages, such as the interlude of the Madhuvana, have been discussed above, pp. 22ff.

[341] Jhala 1966, pp. xxxii-xxxiv.

[342] Jhala 1966, pp. xxxii-xxxiii.

[343] Jhala 1966, p. xxxii.

undermined by the very vagueness of the concept of counterbalancing. Why and in what sense is the Siṃhikā story in need of "balance?" If anything, the Surasā episode overbalances the Siṃhikā incident, relegating it to the status of a mere echo. Moreover, as indicated above, the desire to "test" or demonstrate for his or her devotees a divinity's powers is a commonplace of the epic and purāṇic literature. The gods wish to savor the spectacle of their hero's supernatural prowess, not to present him with a genuine obstacle to his and Rāma's mission. It is our belief that, despite questions that can be raised about authorial intention or seeming internal consistency, Jhala was unwise to use evidence such as this to attempt to reconstruct an "original" *Rāmāyaṇa.*

The best and most useful thing that could have been done in order to advance our knowledge of the textual history of this immensely important text is precisely what Jhala and the editors of the other *kāṇḍas* have done; that is, to provide a text reconstructed on the basis of a judiciously selected sampling of the available manuscript evidence and a sound critical apparatus. Efforts to eliminate passages on subjective grounds are out of place, and, although in this instance the editors have wisely retained the Surasā episode in the text, Jhala's judgment about it tends to undermine the basis of the whole undertaking.

One other textual point that is often overlooked needs to be mentioned here. As clearly stated in the Introduction to the first volume of the critical edition, the southern recension of the poem is thought to preserve the text as a general rule better than does the northern, which has tended to "polish" it.[344] As a result, the critically established text resembles the former much more that it does the latter.[345] Moreover, those *devanāgarī* manuscripts that are aligned with the southern recension tend to be closely similar to the printed versions associated with the commentary known as *Tilaka* (Ct). The text of this version is sometimes referred to as the vulgate.

The Vālmīki Rāmāyaṇa is most widely known and read in contemporary India not in its numerous manuscripts but in its various pub-

[344] Bhatt 1960, p. xxxii.

[345] Of course, since it omits on principle all passages that are not common to both recensions, the critical edition must relegate to its apparatus or appendices many passages that are well known and well loved in the vulgate. In order to accommodate the many readers familiar with, and fond of, such passages, we have undertaken to translate or summarize those of any size or significance in our annotation.

lished versions, most of which are replications of, or closely aligned with, the vulgate. It is also important to keep in mind that, with the virtually unique exception of the present work and Gorresio, virtually all of the translations of the poem—particularly into non-Indian languages—have been based on either the vulgate itself or one of the generally similar texts of the southern commentators other than Ct.[346] As a consequence, most translators of the *Rāmāyaṇa* to date have rendered the vulgate text and have been heavily influenced in their interpretative decisions by Ct.

But, although it has been little noted,[347] it is important to understand that the vulgate is not the text of all southern printed editions or all southern commentators. In fact there are fundamentally two widely published and read southern versions associated with two groups of commentators: the vulgate text associated with the commentators Ct, Cr, and Ck and the text generally followed by commentators associated with Rāmānuja (Crā). These latter include the commentaries Cg and Cm, of which the former is the most important and the one most widely available in print.[348]

[346] The first printed edition of any portion of the *Rāmāyana*, that of Carey and Marshman who published the first two books and part of the third in Serampore from 1806–1810, was done without its editors' awareness that the poem existed in two major recensions and cannot be said to belong clearly to either. The first publication and translation of a specific recension of the text is that of Schlegel, who published the first two *kāndas* with Latin translation between 1829 and 1838. Schlegel, unaware that there were also commentaries on the Bengali recension, referred to the one he published as the recension "of the commentators." (*Commentatorum*, Schlegel 1829, pp. xxii-xxiv). Gorresio took exception to this improper distinction and proposed naming Schlegel's version either the Benares (*Varanasia*) Recension, after the apparent place of origin of Schlegel's manuscripts or—in his view more accurately—the "Northern" (*boreale*) Recension (Gorresio 1843–1867, pp. xx-xxiii). This recension, despite Gorresio's proposed appellation, is in fact the Southern recension. There is no separate Benares recension, and the listing of such an entity as one of the three versions of the text (along with the "Bengal recension" and the "South Indian recension") on the part of C. R. Sreenivasa Ayyangar (1910–1932, pp. 24–25) is erroneous and should be disregarded.

[347] Ruben, one of the few to note this split, considered it significant enough for him to propose dividing the southern recension into two separate subrecensions, one aligned with Cg, Cm, and Crā and the other with Ct, Ck, and Cr. The former he calls *der D-Version* and the latter *der C-Version*. These in turn he contrasts with *der B-Version*, which is the text of Cl (Ruben 1936).

[348] There are numerous editions of the vulgate of which some of the best known are the NSP edition with Ct and the GPP edition with Ct, Cr, and Cg. Noteworthy editions of the text of Crā are the VSP edition with Cg, Cm, Crā and extracts from Cs and Cts, and the KK edition with Cg and extracts from several of the other commentators.

These two subrecensions are characterized by a large number of differences, which tend to be rather small, generally a word or two, or a quarter verse. Sometimes, however, they differ in the inclusion or exclusion of a passage ranging from a half verse to many verses or may differ as to whether a given passage is repeated or, if so, where.[349] In any case the cumulative result is a significant divergence between the two southern textual traditions.

It is still more noteworthy that in the numerous cases in which these two texts differ with regard to a passage that has been included in the critical edition, the critical reading is far more frequently aligned with the text of Cg than with that of Ct on the basis of the generally superior manuscript evidence for the former.

The critical text is therefore frequently at variance with that of the vulgate and thus with the many well-known translations that derive from the latter. Thus, readers of our translation should be aware that where our interpretation differs from that of an earlier translator, the two may well be derived from different texts. Wherever such differences are significant or have been discussed by one or more of the commentators, we have dealt with the matter in our notes, often providing examples from the various translations we have consulted.[350]

THE COMMENTATORS

There is little to add here with regard to the identification and the dates of the commentators consulted during the course of our reading of the text. These matters have been discussed in previous volumes.[351] One general observation that can be made here, however, is that the southern commentators, most of whom are followers and theologians of Śrīvaiṣṇavism, tend here to reduce the level of their

[349] See notes on 5.1.141,177; 5.2.37; passim.

[350] It is sometimes difficult to state with certainty that a given translator has followed the text of a specific commentator. Indeed, some translators appear to shift their allegiances among the commentators. Nevertheless, the following table provides a general sense of the correspondences we have been able to ascertain:

S Text of Ct, Ck, Cra (Vulgate)	S Text of Crā, Cg, Cm
Dutt, Shastri, Simon, Roussel, Gītā Press	Raghunathan, Tapasyananda

[351] Goldman 1984, pp. 114–17; Pollock 1986, pp. 75–76; Lefeber 1994, pp. 17–28.

theological interpretations and the intensity of their polemics. This doubtless largely results from the fact that the Lord, Rāma, the principal object of their devotion, is, as noted above, for the most part absent from this stage of the book's action, although he is far from forgotten by the poet and the characters. Thus, even Cg, who is among those most concerned with a hermeneutic analysis of verses in the other books, shows only sporadic interest in such things here;[352] while the irascible Ck, who is elsewhere always ready to lash out at his adversaries on theological grounds, here tends to restrict his caustic remarks to interpretative and textual matters.[353]

In general, however, the *Sundarakāṇḍa* commentators avoid theological discussion of Hanumān himself and only occasionally rise to the more familiar heights of Vaiṣṇava allegory. The most significant and interesting exceptions to this rule are Cm's elaborate and curious effort to interpret allegorically Rāvaṇa's brutal effort to seduce Sītā as an avowal of his religious devotion to her,[354] and Cg's discussion of the crow episode.[355]

Another element in the commentaries, aside from the tremendous light they often shed on the interpretation and cultural context of the *Rāmāyaṇa*, is worthy of mention. On occasion the commentators offer interesting remarks as a kind of "background" to the epic story, volunteering curious and occasionally charming anecdotes about the private thoughts or intimate lives of the principal characters without indicating their sources. Thus, for example, at the point in the narrative where Hanumān first sees Sītā, Cg engages in a curious observation that the monkey, whom we have seen to be so unaffected by feminine beauty during his search of Rāvaṇa's harem and who

[352] He is only occasionally roused to offer religious allegory, for instance when Rāma is present in a "flashback." See, for example, our notes on 5.36.21 and 5.36.28 for a discussion of the way Cg uses the crow-episode as an allegory for Śrivaiṣṇava doctrines of salvation.

[353] See, for example, our notes on 5.1.142 for Ck's sarcastic remarks about the Surasā episode and his ironic comments on other commentators' efforts to explain the name of Mount Lamba at the note on 5.3.1. See also Ck's continual pontificating as to which passages are "authentic" (*pāṅkta*) or "old" (*prācina*) and which interpolated (*praksıpta*) at notes on 5.1.83,96; 5.24.20; 5.46.5; 5.50.17; and 5.61.2. Sometimes Ck will use such text-critical disagreements to mock his principal adversaries (Cg and/or Cm). It is ironic, perhaps, that in virtually every case of such textual divergence, the critical edition has shown Ck's reading to be inferior to that of Cg.

[354] See notes on *sarga* 18.

[355] See notes on 5.25.38 and 5.36.28.

had earlier been contemptuous that Rāma, a disciple of Vasiṣṭha, should grieve so over a mere woman, only now—seeing the queen's unparalleled beauty—understands Rāma's intemperate grief over her loss.[356]

Elsewhere Cg uses the poet's remark that when Sītā took hold of Rāma's signet ring she felt as if she had recovered her husband himself (5.34.3), to spin a charming little anecdote about the intimate life of the poem's hero and heroine. According to him, Sītā had once taken the ring from Rāma and thrown it to the ground during the course of a love quarrel. Later, wishing to make up, she used the ring as a pretext for initiating a conversation. Cg further states that the sight of the beloved ring reminded her of his hand, a memory that conjured up his arm and his whole body in turn. Thus, he continues, she fantasized seeing her husband before her and made as if to embrace him.[357]

Sometimes the commentators are dazzling in their displays of cultural knowledge and scholastic ingenuity. Thus, Cs continually provides clever, if forced, methods of breaking up words to provide levels of possible interpretation overlooked by the others,[358] while in one particularly stunning piece of exegetic virtuosity, Ctś provides no fewer than nine different and culturally interesting alternative explanations of Sītā's gesture of placing a straw on the ground between herself and Rāvaṇa before she speaks to him.[359]

THE ANNOTATION

A number of factors, some of them generic to the *Rāmāyaṇa* and some specific to the *Sundarakāṇḍa*, have combined to require a particularly dense annotation in this book. One of these is the textual complexity produced by the book's unusually high incidence of repeated passages, both internally and with reference to the contextualizing narrative of the epic. Another is the book's many passages that deal with often-obscure technical information in the areas of flora and fauna, architecture, food and drink, and systems of belief and practice (e.g., omens, social customs, traditional physiognomy,

[356] See note on 5.13.51.
[357] See note on 5.34.3.
[358] See, for example, notes on 5.4.6,8; 5.19.6; 5.31.13; 5.46.10; and 5.15.18.
[359] See notes on 5.19.2–3.

etc.). We hope the density of the annotation—offering as it does, a complete discussion of virtually every one of the poem's numerous textual, exegetical, cultural, and rhetorical difficulties, and at least a summary of the commentarial discussions and debates these difficulties have provoked—will provide all those interested in this most critical section of India's most defining text an apparatus for achieving the fullest possible understanding of this most seminal text.

THE TRANSLATION

As with the other books of the *Rāmāyaṇa*, our twin goals of accuracy and readability have often coexisted uneasily. In the interests of accuracy, of attempting to render every word and nuance of the text as closely as possible in an alien idiom and to map the architecture of Vālmiki's verses on a corresponding pattern of English prose, we have often been forced by the highly compacted style of the epic Sanskrit to resort to a prose style that is not as felicitous as one would like. The style of the original is characterized by a profusion of imbedded adjectives, epithets, vocatives, participles, and gerunds that can be accurately rendered only with a plethora of relative and dependent clauses. While the original poem may be aesthetically pleasing and culturally syntonic for an audience hearing it chanted, it may become tiresome to the contemporary Western reader who consumes the text visually from a printed page.[360] If, in our attempts to balance the virtues of readability against our commitment to leave no element of the original untranslated, we have sometimes been driven toward a prose style lacking in elegance, we beg the indulgence of the reader. If, on the other hand, we have in some small way been able to capture the flavor and feel of this strange and dreamlike narrative, offer a glimpse of the pleasure we have experienced in immersing ourselves in its depths, or provide some element of new insight into its power and significance, we would feel that our labors have been amply rewarded.

[360] For a detailed discussion of the conventions, stylistics, and difficulties of the Sanskrit epic poetry and a statement on how we have attempted to cope with them in rendering the Sanskrit verse into English prose, see Goldman 1984, pp. 96–117 and Pollock 1986, pp. 74–76.

PREVIOUS TRANSLATIONS

Although ours is the first translation into any language of the text of the *Vālmīki Rāmāyaṇa* as it has been reconstructed by the scholars of the Oriental Institute, Baroda, and so offers the reader a rendition of the only scientific reconstruction of the poem on the basis of a critical analysis of all of its major recensions and subrecensions, it is by no means the first translation of the epic. In a sense, the oral-performative nature of the work and the unparalleled popularity and pervasiveness of its theme have ensured that the poem has been subject to "translation" in one form or another from the moment of its earliest performances far back in the first millennium B.C. Indeed, looked at from this perspective, the vast and ever-growing body of *Rāmāyaṇas* that have—in so many literary, plastic, and performative media—so long dominated the cultural, aesthetic, and religious life of South and Southeast Asia can be regarded as a great and unbounded essay in translation.[361] But it is only in quite modern times that the *Vālmīki Rāmāyaṇa* has been subjected to that particular kind of mapping of a text from one language to another that we think of as true translation.

Since the early nineteenth century, the *Vālmīki Rāmāyaṇa*, in whole or significant part, has been translated in this sense perhaps several dozen times into a number of the languages of India and Europe. For historical reasons the greatest number of such translations produced by both European and Indian scholars have been in English. However, a number of accurate and scholarly translations have been produced in other languages as well, including Latin, French, German, Italian, and many—perhaps most—of the literary languages of India.

According to the maxim quoted by Ādiśaṅkarācārya, "Not even a well-trained acrobat can climb onto his own shoulders,"[362] we have closely and carefully read through those translations of the *Sundara-kāṇḍa* we regard as the most accurate and scholarly and have provided, in our notes, numerous examples of their renditions of difficult or disputed passages. A few words about those translations we found to be the most reliable renditions of their respective versions of the poem are, we feel, in order.

[361] For an insightful discussion on this phenomenon, see Ramanujan 1992, pp. 22–49.
[362] *Brahmasūtrabhāṣya* 3.3.54 *na hi natah śiksitah san svaskandham adhiroksyati.* Cf. also Jacob 1907, vol. 2, p. 44.

All prior translations, it should be kept in mind, represent the rendition of one or another of the major recensions of the epic. In the case of the translations of the southern recension, all earlier translations, as noted above, render either the vulgate, i.e., the text associated with Ct and Ck or that associated with Cg, Cm, and Crā.

The oldest complete English translations of the *Vālmīki Rāmāyaṇa* in current use are those of Griffith (1870–1873) and Dutt (1892). The former is a verse rendering, difficult to read now and, through the constraints imposed by the choice of rhymed verse, less literal than many others. We have therefore not relied upon it very heavily. Dutt's prose translation employs a deliberately archaic diction, delighting in such terms as *welkin* for "sky," and is thus difficult to read. It relies very heavily not only on the text but the commentary of Ct, which, as noted above, has proved to be textually inferior to the parallel text of Cg et al. It is a work of considerable scholarship, but is erratic and often appears to be wide of the mark. The translation of Ayyangar (1910–1932) appears to rely on a variety of southern commentators. The prose is flowing but not quite literal, while the diction is in places somewhat archaic. The translations of Shastri (1957) and the Gita Press (1969) are somewhat more modern in diction than the preceding ones. Both appear to rely largely upon the text and commentary of Ct, and Shastri appears to depend heavily on Dutt's translation. The Gita Press's rendering incorporates many of Ct's interpretations and glosses into the translation itself.

In our opinion, the two most accurate and useful modern English translations are those of Raghunathan (1981) and Swami Tapasyananda (1983). Both are translations of the superior southern text of Cg and are in the main accurate. The former is the more readable and has the advantage of at least a modest effort at annotation. The latter is literal, if somewhat stilted in diction, but provides the Sanskrit text on the upper half of each page so that readers who know Sanskrit can check any item of the translation against it.

Of the translations into European languages other than English, we have used three in particular. The first of these is Gorresio's masterful Italian translation of his own edition of the Bengal recension produced by Stamperia Reale di Francia from 1847–1870.[363]

[363] Or so identified in the translation of the *Bāla* and *Ayodhyā kāṇḍas* (1847). It is referred to variously in subsequent volumes as the Stamperia Imperiale (*Araṇya, Kiskindhā, Sundara,* and *Yuddha kāṇḍas*) and Stamperia Nazionale (*Uttarakānda*).

This work is of particular importance as it is virtually the only translation available of a text other than the two versions of the text of the southern commentators. It is also provided with an apparatus in the form of a modest annotation. This latter, moreover, is perhaps the only annotation to make extensive use of the northern commentator Lokanātha.

The vedicist Richard Simon prepared a German translation of the *Sundarakāṇḍa* in 1934, the last year of his life. This work lay unpublished until 1977. It is based on the GPP edition,[364] which, although it is essentially the text of Ct, provides also the commentary and variant readings of Cg. The translation largely follows the former but appears at times to be at least informed by the latter. It is meticulous and accurate but entirely devoid of any scholarly apparatus. We have also consulted the somewhat stilted French translation of Roussel (1903), which rather routinely follows the text of Ct and, so far as it is possible to determine, that scholiast's interpretations. One troubling feature of Roussel's translation is his tendency to leave most Sanskrit terms for classes of beings in the original, thus avoiding certain sometimes difficult interpretive decisions. Thus, for example, in a case where it is important to know whether the term *nāga* refers to an elephant or one of the mythical dragonlike serpents of Indian myth and legend, Roussel will simply keep the Sanskrit term in his translation.[365]

A final word on translations into Indian languages is, we think, in order. In meeting dozens of Indian *Rāmāyaṇa* scholars from every part of India, and in examining collections in research libraries in various centers of learning, we came to be deeply impressed—even awed—by the enormous scholarship and energy that has gone into translations of the epic into most of the major regional languages of the country. On many occasions we would have the opportunity to meet with scholars and discuss with them difficult points on *Rāmāyaṇa* interpretation only to learn that they themselves had translated the great epic into Kannada, Telugu, Marathi, or another Indian language. Although we have read through some portions of these translations in those Indian languages we are able to read, we have been closed off from others by our own ignorance of the languages into which they have been rendered.

[364] Simon 1934, p. iii.
[365] Cf. note on 5.1.6.

We found, moreover, that it was difficult for us to use translations into Indian languages for the resolution of the really difficult or disputed portions of the *Rāmāyaṇa* text because of the enormous degree to which Sanskrit has permeated the diction of Indian languages—both Indo-Aryan and Dravidian—especially at the level of the literary discourse that is typically used to translate epic Sanskrit. For, we soon discovered, when the interpretation of a term is difficult, or hard to isolate with precision from a cluster of possible meanings, each of which, as it may be, has its partisans among the commentators, the natural tendency of scholars translating into Indian languages is to simply replicate the Sanskrit word in the translation. In the absence of a dense annotation, such a procedure left us no further along in our effort to hone in on the probable intention of the poet. Nonetheless, although we have not relied heavily on such translations, we have often availed ourselves of the generosity of their authors and the many other scholars learned in the *Rāmāyaṇa* whom we have been fortunate enough to meet during our years of research in India.

SUNDARAKĀṆḌA

Sarga 1

1. Then Hanumān, troubler of his foes, resolved to take to the sky, the path traveled by celestial bards, in order to find the place where Sītā, who had been carried off by Rāvaṇa, was.

2–3. And so, frightening birds, shattering trees with his chest, and slaughtering many animals, the wise, resolute, and powerful monkey, like a great lion, freely ranged the lapis-hued meadows, which resembled bodies of water.

4–5. The slope of that great mountain was ornamented with various minerals in their natural state: dark blue, pale pink, lotus-red, marbled black and white. It was constantly thronged with *yakṣas*, *kinnaras*, *gandharvas*, and great serpents. Resembling gods, accompanied by their attendants, they could take on any form at will.

6. Standing there, on that slope filled with the foremost among the great serpents, the monkey himself looked like a great serpent in a lake.

7. Cupping his hands in reverence to Sūrya the sun god, Great Indra, Pavana the god of the wind, self-existent Brahmā, and all the great beings, he resolved to set forth.

8. Facing east, the clever monkey cupped his hands in reverence to his father the wind god and then began to increase his size in preparation for his journey to the south.

9. Thus, the monkey formed his resolution to jump. In order to fulfill Rāma's purpose, he increased in size—right before the eyes of the monkey leaders—as does the sea on the days of spring tide.

10. In his desire to leap the ocean, he assumed a body of immeasurable size and pressed down upon the mountain with his fore and hind feet.

11. Pressed down by the monkey, the lovely mountain trembled for a moment so that it shook all the blossoms from its flowering trees.

12. Covered all over with the fragrant mass of blossoms shaken loose from the trees, the mountain looked as if made of flowers.

13. Pressed down by the enormously powerful monkey, the mountain poured forth its waters, as a rutting elephant pours forth fluid from its temples.

14. Pressed down by the powerful monkey, Mount Mahendra exposed veins of gold, antimony, and silver and let loose huge boulders tinged with red arsenic.

15. The creatures dwelling in the mountain caves cried out in unnatural voices, as they were crushed by the mountain as it was pressed in upon them on every side.

16. The din of these great creatures caused by the crushing of the mountain filled the parklands and the earth in all directions.

17. The serpents, their broad hoods clearly showing their characteristic markings, struck at the rocks with their fangs, spewing forth dreadful fire.

18. Bitten by those enraged and venomous creatures, the huge boulders glowed—shining with fire—and shattered into thousands of pieces.

19. Even the dense thickets of medicinal herbs that grew on the mountain and could counteract poisons were unable to neutralize the venom of the serpent lords.

20. Thinking, "The mountain is being destroyed by some great creatures!" the ascetics were terrified, while the *vidyādharas* flew up from there with their womenfolk.

21. They left their golden seats and goblets in their drinking hall, along with their precious bowls and golden pitchers.

22. They abandoned their soft delicacies and their various meats and other assorted delicacies. They left their bull-hide shields and golden-hilted swords.

23. Still wearing their necklaces, their bodies decked with red garlands and ointments, intoxicated, their lotus eyes still red, they rose into the sky.

24. Wearing their pearl necklaces, their anklets, their armlets, and their bracelets, the *vidyādhara* women, amazed and smiling, hovered in the sky with their lovers.

25. Manifesting their great magic power, those great seers, the *vidyādharas*, hovered together in the sky gazing at the mountain.

26. Then they heard these words uttered by the contemplative seers, celestial bards, and perfected beings who hovered there in the clear sky:

27. "This creature who looks like a mountain is Hanumān, the swift son of Māruta the wind god. He wishes to cross the ocean, the abode of sea monsters.

28. "He wishes to reach the farther shore of the sea, so hard to reach; for he desires to accomplish this all-but-impossible feat for the sake of Rāma and the monkeys."

29. Resembling a mountain, the monkey, his fur bristling, shook himself. He let out a mighty roar like a great thundercloud.

30. As he made ready to leap, he wildly tossed about him his rounded, tapering tail, all covered with fur, as Garuḍa, the king of birds, might toss a serpent.

31. And indeed, trailing behind the swift monkey, his coiled tail resembled some great serpent being carried off by Garuḍa.

32. Then firmly planting his forefeet, which were like great iron bars, the monkey crouched down on his haunches and drew in his hind feet.

33. Drawing in his arms and neck, the mighty, majestic creature summoned all his energy, might, and fortitude.

34. He raised his eyes to look far along his path, gazed into the sky, and held his breath.

35. Placing his hind feet firmly on the ground, mighty Hanumān, that elephant among monkeys, laid back his ears. As he prepared to leap, that best of monkeys spoke these words to the other monkeys:

36. "Just as an arrow loosed by Rāghava would fly as swiftly as the wind, so shall I fly to Laṅkā, the citadel guarded by Rāvaṇa.

37. "And if I do not find the daughter of Janaka there in Laṅkā, then with that same speed I shall proceed to the realm of the gods.

38. "But if, despite these efforts, I do not find Sītā there in the highest heaven, I will bind Rāvaṇa, the king of the *rākṣasas*, and bring him here.

39. "One way or the other, I will accomplish my mission and return with Sītā, or else I will uproot Laṅkā—Rāvaṇa and all—and bring it back."

40. When swift Hanumān, the foremost of monkeys, had spoken in this fashion to the monkeys, he leapt swiftly into the air without further deliberation.

41. So great was his speed that as he leapt up, the trees that grew on the mountain flew up after him on every side with all their branches pressed flat.

42. And so he leapt up into the clear sky, and the force of his haunches was such that he carried with him the trees full of blossoms and love-maddened herons.

43. Drawn powerfully upward by the force of his haunches, the trees followed the monkey for a while, just as people follow a kinsman who is setting out on a long journey.

44. Drawn up violently by the force of his haunches, the *sālas* and other great trees followed in Hanumān's wake, as soldiers follow their king.

45. And thus, closely followed by so many trees in full blossom, the monkey Hanumān, who resembled a mountain, was a wonder to behold.

46. The largest of the trees soon plunged into the salt sea, just as the mountains themselves had once plunged into the ocean, the abode of Varuṇa, in their fear of Great Indra.

47. Covered with all the different blossoms, buds, and sprouts, the monkey, who resembled a cloud, now looked like a mountain covered with fireflies.

48. Torn loose by his rushing speed, the trees shed their blossoms and fell back into the water, like friends turning back.

49. But because they were so light, the various blossoms of the trees in all their different colors, driven onward by the wind stirred up by that monkey, drifted into the sea.

50. With multicolored streams of blossoms clinging to him as he rose, the monkey resembled a cloud adorned with streaks of lightning.

51. Strewn with the blossoms shaken loose by his speed, the ocean resembled the sky scattered with lovely, newly risen stars.

52. His outstretched arms reaching into the sky looked like two great five-headed serpents rearing up from a mountain peak.

53. The great monkey seemed to be devouring the vast ocean with its fretwork of waves. Indeed, he seemed intent on devouring the sky itself.

54. And as he followed the path of the wind, his eyes, shining like lightning, blazed brightly like twin fires on a mountain.

55. The great, round, yellow eyes of that foremost of yellow-eyed monkeys blazed like the moon and the sun.

56. His face, tinted with the redness of his nose, looked red itself, just like the circle of the sun when it is tinged by twilight.

57. And as the son of the wind leapt upward into the sky, his tail, flung out behind him, resembled the upraised banner of Śakra.

58. With his white fangs and encircling tail, the great and wise son of the wind god looked like the haloed sun.

59. His reddish rump lent the great monkey the appearance of a mountain on which a vast area of red ore has been exposed through excavation.

60. And as that lion among monkeys sped across the ocean, the wind rushing through his armpits roared like a thundercloud.

61. That elephant among monkeys resembled a comet hurtling down from the highest reaches of heaven with its tail flung out behind.

62. The huge monkey looked like the sun coursing through the sky or like an immense elephant with a girth bound around it.

63. With his body up above and his shadow lying far below him, the monkey looked like a sailing ship at sea driven before the wind.

64. As the great monkey sped onward, the portion of the sea beneath him seemed to be in the grip of a convulsive seizure due to the speed of his body.

65. Shattering the ocean's mountainous fretwork of waves with his chest, the great monkey sped onward with tremendous speed.

66. The powerful blast of wind stirred up by the monkey together with the stiff breeze issuing from the clouds violently agitated the sea so that it made a terrible roar.

67. He continued on his way with tremendous speed, ploughing through the great fretwork of waves in the salty ocean, as if to count them.

68. Seeing that tiger among monkeys flying through the sky, the sea serpents took him for Suparṇa.

69. The shadow of that lion among monkeys—ten leagues in breadth and thirty in length—looked very beautiful as it lay on the waters.

70. Following along after the son of Vāyu the wind god, his shadow, spread across the salty sea, was as lovely as a streak of dark clouds against a bright sky.

71. Seeing the leaping monkey flying so swiftly, the gods, *gandharvas*, and *dānavas* released a shower of blossoms.

72. Sūrya, the sun god, did not burn that lord of the monkeys, and Vāyu, the wind god, served him as well in order to accomplish his purpose, Rāma's quest.

73. The seers praised him as he flew through the sky, and the gods and *gandharvas* sang, praising that mighty monkey.

74. Seeing the great monkey suddenly free from weariness in the sky, the great serpents, *yakṣas*, *rākṣasas*, gods, and birds praised him.

75. As Hanumān, that tiger among leaping monkeys, was flying along, Sāgara, the god of the ocean, wishing to honor the House of Ikṣvāku, thought:

76. "If I do not assist Hanumān, the lord of monkeys, I shall surely be censured by all beings gifted with speech.

77. "For I was nourished by the Ikṣvāku lord Sagara, and this monkey is a counselor to the Ikṣvākus and so must not be allowed to fail.

78. "Therefore I must arrange for this monkey to rest. Then, once he has rested on me, he will be able to leap the rest of the way easily."

79. When he had thus formed this excellent resolution, Samudra, the god of the ocean, addressed Maināka, the great golden-peaked mountain who lay hidden beneath his waters:

80. "The king of the gods set you here, best of mountains, to be a barrier against the hordes of *asuras* who inhabit the underworld known as Pātāla.

81. "And so you remain, barring the door against them whose might is well known and who are liable to rise up once more from the measureless realm of Pātāla.

82. "You have the power, O mountain, to extend yourself upward, downward, and on any side. Therefore, best of mountains, I beg of you, 'Rise up!'

83. "For the mighty tiger among monkeys, Hanumān of awesome deeds, leaping into the sky for the sake of Rāma's quest, is passing over you.

84. "And I, of course, must render assistance to him, for he is acting in obedience to the House of Ikṣvāku; and the Ikṣvākus, whom I must venerate, should be still more venerable to you.

85. "Please render me assistance. We must not neglect our duty, for the failure to perform one's obligations rouses the wrath of the virtuous.

86. "Rise up above the water so that the monkey may rest on you. For he, foremost among leaping monkeys, is our guest and we must honor him.

87. "Once Hanumān has rested upon you, mountain of the great golden peak and resort of gods and *gandharvas*, he can complete his journey.

88. "Taking into consideration Kākutstha's tenderheartedness, his separation from Sītā, the princess of Mithilā, and the weariness of this lord of the monkeys, please rise up."

89. When golden-peaked Maināka had heard the words of Sāgara of the salty waters, he immediately rose—all covered with great trees and clinging vines—above the waters.

90. Like the bright-rayed sun, maker of day, breaking through the clouds, he parted the waters of the sea and grew to a great height.

91–92. By virtue of the mountain's lofty golden peaks inhabited by *kinnaras* and great serpents—those golden peaks that painted the heavens like a sunrise—the steel blue sky was suffused with a golden light.

93. Its golden peaks shining with an inner radiance, that foremost of mountains resembled a hundred suns.

94. Hanumān was certain that the mountain, risen up so suddenly to stand before him in the midst of the salt waters, was an obstacle.

95. So with his chest the great and very swift monkey pushed aside that mountain, which had risen so high, as the wind might push a cloud.

96. Pushed aside by the monkey, the foremost of mountains, perceiving the monkey's speed, was delighted and rejoiced.

97. Seeing the heroic monkey in the sky, the mountain, who had risen into the sky himself, was delighted. His heart filled with joy, he took on a human form, and standing on his own summit, he addressed him:

98. "This is an all-but-impossible feat you have accomplished, best of monkeys. Alight then on my peaks and rest comfortably.

99. "Sāgara, the repository of waters, was nourished by the sons of the House of Rāghava. Therefore, since you are engaged on Rāma's behalf, he is doing you honor in return.

100. " 'One good turn deserves another,' such is the time-honored custom. Since he now wishes to return that favor, he is worthy of your respect.

101. "Out of respect for you and for your benefit, Sāgara enjoined me with the following words: 'This monkey has undertaken a leap of one hundred leagues. Let him rest on your slopes and then traverse the rest of the way.'

102. "So stay, tiger among monkeys. Once you have rested upon me, you may depart. Here there is an abundance of sweet and fragrant bulbs, roots, and fruit. When you have tasted of it, best of monkeys, and are rested, you may depart.

103. "Moreover, foremost of monkeys, I have a manifold relationship with you, one that is well known throughout the three worlds.

104. "Son of Māruta the wind god! Elephant among monkeys! I look upon you as the very foremost among those leaping monkeys who leap with such tremendous speed.

105. "It is said that a guest, even an ordinary one, is deserving of reverence from a wise man who seeks to understand what is proper; how much more so is one such as you.

106. "For you, elephant among monkeys, are the son of great Māruta, foremost of the gods, and are his equal in speed.

107. "When you—who know what is right—are honored, then Māruta is honored as well. Therefore, I must honor you. Hear now the reason for this:

108. "Long ago, my son, during the Kṛta Age, the mountains had wings and they used to fly in all directions with the speed of Garuḍa or the wind.

109. "And thus, when they would move about, the hosts of gods along with the seers, and indeed all creatures, would be terrified with the fear of their falling.

110. "Thereupon thousand-eyed Indra of the hundred sacrifices was furious with the mountains, and with his thunderbolt he hacked off their wings by the thousand wherever he found them.

111. "But when the king of the gods confronted me in his rage, his thunderbolt raised, I was suddenly swept aside by the great wind god.

112. "And then, best of leaping monkeys, I was hurled down intact into these salty waters, my wings preserved, saved by your father.

113. "Therefore I greatly honor you; for you are deserving of my honor, Māruta. This then is my manifold relationship to you, foremost of monkeys.

114. "Since this obligation on the part of Sāgara and myself has arisen in this fashion, great monkey, please incline your heart favorably toward us and favor us.

115. "Cast off your weariness, best of monkeys, accept my reverence, and acknowledge my affection. I am favored by your sight alone."

116. When the best of monkeys had been addressed in this fashion, he said this to the great mountain: "I am already favored; for you have offered full hospitality. Please do not be angry.

117. "But the time allotted for my mission is fleeting, and the day is getting on as well. Moreover, I gave my solemn word, so I must not stop here in the middle."

118. When he had spoken in this fashion, that mighty bull among monkeys touched the mountain with his hand, rose into the sky, and proceeded on his way smiling gently.

119–20. Thus, the son of the wind, having been shown great honor by both the mountain and the mighty ocean and having been worshiped with appropriate blessings, left them both behind. Leaping high, he regained his father's path and flew on through the clear sky.

121. Rising once more to a great height and looking down on that mountain, the son of the wind went on his way through the clear and unsupported sky.

122. When the gods, perfected beings, and great seers had witnessed this second supremely difficult feat, they all praised him.

123. All the gods who were present, including the thousand-eyed Indra Vāsava, were delighted with that deed of the golden mountain with its lovely peaks.

124. And so wise Indra, the lord of Śacī, his voice trembling with delight, spoke these words directly to that foremost of mountains with its lovely peaks:

125. "I am very pleased with you, golden-peaked lord of mountains, and I grant you immunity. You may rest at ease.

126. "You rendered very great assistance to bold and fearless Hanumān as he leapt a hundred leagues, despite the danger.

127. "This monkey is on his way as an emissary of Rāma Dāśarathi. Because you have greeted him as hospitably as you could, I am very pleased with you."

128. Seeing that the lord of the gods, Indra of the hundred sacrifices, was pleased, that foremost of mountains experienced the greatest delight.

129. When the mountain had received this boon, he resumed his place beneath the waves, but as for Hanumān, after a moment he resumed his leap over the ocean.

130. Then the gods along with the *gandharvas*, perfected beings, and great seers addressed Surasā, mother of great serpents, who was as resplendent as the sun:

131–32. "The wind god's majestic son, whose name is Hanumān, is leaping over the ocean. Take on the dreadful form of a female *rākṣasa*, huge as a mountain, with yellow eyes and a pair of jaws fanged and gaping so that they touch the very heavens. Please create a momentary obstacle for him.

133. "For we wish to ascertain his strength and his valor. Will he foil you through some stratagem or will he give way to despair?"

134–35. When the goddess Surasā had been addressed in this fashion and treated with such respect by the gods, she stood in the middle of the ocean taking on the deformed and hideous appearance of a *rākṣasa*, terrifying to all. Obstructing Hanumān as he flew onward, she said this:

136. "The gods have ordained you as my food, bull among monkeys. I am going to eat you, so get into my mouth."

137. When that majestic bull among monkeys had been addressed by Surasā, he cupped his hands in reverence, and with his delight evident in his face, he said these words:

138. "Rāma, who is known as Dāśarathi, entered the Daṇḍaka forest with his brother Lakṣmaṇa and his wife, Vaidehī.

139. "The *rākṣasas* have an implacable hatred for him, and while he was engaged in some activity, Rāvaṇa abducted his illustrious wife, Sītā.

140. "At Rāma's command, I am on my way to her side as his messenger. You should render assistance to Rāma, for you dwell in his kingdom.

141. "Or else once I have seen Maithilī and tireless Rāma, I shall return and enter your mouth, I promise you this faithfully."

142. When Surasā, who could change her form at will, had been addressed in this fashion by Hanumān, she replied, "No one can escape me, for such is my boon."

143. Addressed in this fashion by Surasā, the bull among monkeys became angry and replied, "Then make your mouth big enough to hold me."

144. Having spoken these words in anger to Surasā, Hanumān grew to a height of ten leagues.

145. When Surasā saw that he had expanded himself to a distance of ten leagues so that he resembled a huge cloud, she opened her mouth to a distance of twenty leagues.

146. Hanumān, however, in a rage, extended himself to thirty leagues, and Surasā then stretched her jaws to a height of forty leagues.

147. Then heroic Hanumān extended himself to the height of fifty leagues, and Surasā stretched her jaws to a distance of sixty leagues.

148. Heroic Hanumān grew to a height of seventy leagues, while Surasā stretched her jaws to a distance of eighty.

149. Then Hanumān, who now resembled a mountain, extended himself to the height of ninety leagues, and Surasā stretched her jaws to a distance of one hundred leagues.

150–51. But when Māruti, the wise son of the wind god, who resembled a great cloud, saw the gaping mouth of Surasā with its long tongue, looking like hell itself, he contracted his body so that in an instant he was no bigger than a thumb.

152. He entered her mouth and flew out. Then that swift and majestic monkey hovered in the sky and said these words:

153. "Homage to you, Dākṣāyaṇi. I have entered your mouth. Now I shall go to where Vaidehī is. May your words ever prove true."

154. When the goddess Surasā saw that the monkey had escaped from her jaws, as the moon is freed from Rāhu, demon of the eclipse, she resumed her true form and addressed him:

155. "Go as you please, gentle friend, in order to accomplish your quest. Best among monkeys, you must reunite Vaidehī with great Rāghava."

156. When they witnessed this third, nearly impossible feat on the part of Hanumān, all the great beings praised that monkey, crying, "Wonderful! Wonderful!"

157. But he who was as swift as Garuḍa, lord of the birds, flew up into the sky and proceeded on his way, moving across the unconquerable ocean, the abode of the sea god Varuṇa.

158–64. Drawn along in the monkey's wake, great clouds shone brightly in the auspicious path of the sun and moon. That path was sprinkled by showers of rain and thronged with birds, frequented by masters of the Kaiśika style of dramatic performance, and made lovely by rainbows. It was adorned with shining chariots that flew along, drawn by lions, elephants, tigers, birds, and serpents. It was beautified by fires as intense in force as the thunderbolt of Indra, and it was graced by great persons who had won the heavenly world through the performance of meritorious deeds. It was frequently marked by the blazing sacrificial fire that bore offerings; and it was adorned with planets, constellations, the moon, the sun, and all the hosts of stars. It was thronged with hosts of great seers, *gandharvas*, great serpents, and *yakṣas*. It was pure and spotless, limitless, and frequented by Viśvāvasu, the king of the *gandharvas*. The auspicious path of the sun and moon, it was trodden by the elephant of the king of the gods. Indeed, it was a canopy fashioned by Brahmā and spread out above the world of living beings. It was frequented by many heroes and the foremost hosts of *vidyādharas*.

165. Plunging into the clouds, then emerging again and again, he resembled the moon as it enters and emerges from the clouds in the rainy season.

166. Seeing him flying along, a huge *rākṣasa* woman named Siṃhikā, who could take on any form at will, had the following thought:

167. "Now, at long last, I shall get something to eat! For after so long, this great creature has come within my grasp."

168. And thinking thus to herself, she caught hold of his shadow. When his shadow had been seized, the monkey thought:

169. "I have been caught; for suddenly, like a great ship on the ocean checked by unfavorable winds, I am unable to move forward."

170. Looking up and down and all around him, the monkey spied a huge creature rising from the salt sea.

171. "Without a doubt this is that mighty, extraordinary-looking creature, the shadow catcher mentioned by the monkey king."

172. Recognizing her as Siṃhikā from the nature of his situation, the clever monkey grew to enormous size, like a cloud in the rainy season.

173. When she saw the body of the great monkey expanding, she stretched her jaws as wide apart as heaven and hell.

174. The great and clever monkey noted her huge and hideous jaws, the full extent of her body, and her vital spots.

175. But, once inside her open mouth, the powerful monkey instantly contracted his adamantine body and flew out.

176. Perfected beings and celestial bards saw him vanish in her mouth, like the moon on a night when it is full, swallowed up by Rāhu, demon of the eclipse.

177. With his sharp claws the monkey slashed her vital organs and flew up swiftly, moving with the speed of thought.

178. When all the beings who roamed the heavens saw Siṃhikā fallen, quickly slain by the monkey, they addressed that bull among leaping monkeys:

179. "In killing this mighty creature today, you have accomplished a formidable feat. Now you may accomplish your chosen quest without hindrance, best of leaping monkeys.

180. "For he who, like you, possesses the four virtues of firmness, foresight, intelligence, and skill never fails in his undertakings."

181. Thus honored by them, that honorable monkey, his goal practically accomplished, flew on through the sky like Garuḍa, devourer of serpents.

182. Having almost reached the farther shore, he looked around and saw there, at the end of the hundred leagues, a line of trees.

183. As he flew along, that foremost among monkeys spied an island adorned with all kinds of trees, and he saw the groves on the Malaya mountains.

184. He saw the ocean, and the marshes of the ocean, and the trees growing in the ocean's marshes. And he saw the mouths of the rivers, the ocean's wives.

185. As the wise and self-controlled monkey surveyed his own body, which resembled a vast cloud that seemed to block out the sky, he came to a decision.

186. The great monkey thought, "If the *rākṣasas* should see the size of my body and my speed, they will become curious about me."

187. So, contracting his body, which was like a mountain, he resumed his natural form, as might a self-controlled person when all worldly delusions have vanished.

188. Having reached the farther shore of the sea and having examined his body, he took on a form unobtainable by any other. And in that lovely and variegated form, he considered how to proceed.

189. Then the great monkey, who resembled a great mountain peak, alighted on a lofty peak of Mount Lamba, which, with its *ketaka* shrubs, *uddālaka* trees, and coconut palms, resembled a mass of beautiful things.

190. And so having thus through sheer strength crossed over the sea—filled with *dānavas* and *pannagas* and garlanded with towering waves—he landed on the shore of the mighty ocean and gazed upon Laṅkā, which was like Amarāvati, the city of Indra.

The end of the first *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 2

1. Having crossed the unconquerable ocean, powerful Hanumān gazed calmly upon the city of Laṅkā, which stood on the peak of Mount Trikūṭa.

2. Standing there, covered with showers of blossoms loosed from the trees, the mighty monkey looked as though he were made of flowers.

3. And even though he had traveled a hundred leagues, that majestic monkey, endowed with extraordinary power, was not winded and felt no fatigue.

4. "I could easily traverse many hundreds of leagues; how easy then to reach this shore of the ocean, which accounts for a mere hundred."

5. Then having leapt the vast ocean, Hanumān, foremost among the mighty and most eminent of leaping monkeys, proceeded swiftly to Laṅkā.

6. He passed through deep blue meadows and fragrant woodlands filled with boulders and great trees.

7. And Hanumān, powerful bull among monkeys, strode onward past thickly forested hills and groves of blossoming trees.

8. Standing on that mountain, the son of the wind god spied woods and parks and the city of Laṅkā.

9–13. The great monkey saw lovely parklands and all kinds of lakes and pleasure groves completely covered with every sort of tree that blossomed and bore fruit in all seasons. There were *saralas*, *karṇikāras*, and date palms in full blossom. There were *priyālas*, *muculindas*, *kuṭajas*, and *ketakas* as well. There were *priyaṅgus* that were filled with fragrance; there were *nīpas* and *saptacchadas* too. There were *asanas*, *kovidāras*, and flowering *karavīras*. And all these trees were thick with masses of blossoms and yet still budding. They were filled with birds, and their crowns waved gently in the breeze. And he saw ponds thronged with *haṃsas* and *kāraṇḍavas* and covered with red and blue lotuses.

14–17. Approaching Laṅkā, fortunate Hanumān gazed upon that city, which was under the protection of Rāvaṇa and adorned with moats covered with red and blue lotuses. Because of the abduction of Sītā, Rāvaṇa had it especially well guarded by *rākṣasas* who patrolled it on every side, wielding fearsome bows. It was a great and

lovely fortress, surrounded by a golden rampart, bristling with hundreds of towers, and wearing a garland of banners raised on staffs. It had heavenly golden gateways decorated with vine motifs. Such was the city of Laṅkā—like the city of the gods in heaven—that Hanumān gazed upon.

18. With its splendid white mansions, Laṅkā, set high on the mountain peak, looked to that majestic monkey like a city in the sky.

19–22. Hanumān gazed upon that city, built by Viśvakarman and protected by the lord of the *rākṣasas*, as if upon a city floating in the sky. It was as filled with horrible *rākṣasas* as is the city of Bhogavatī with its great serpents. Beautifully made and gleaming, it was unimaginable; for it had previously been the home of Kubera, lord of wealth. Guarded by vast numbers of *rākṣasa* warriors with protruding fangs and with spears and lances in their hands, it was as formidable as a cave guarded by venomous serpents. With its embankments and ramparts for thighs and its wide moats for new garments, with its spears and hundred-slayers for long hair and towers for earrings, the city resembled a woman.

23. The monkey reached the northern gate, which resembled the peak of Mount Kailāsa and seemed to scrape the sky. With its wonderful lofty mansions, it seemed as if it were propping up the sky. He fell to brooding.

24. Taking into consideration the ocean and the city's immense fortification and reflecting upon what a dreadful foe Rāvaṇa was, the monkey was plunged into gloomy thought:

25. "Even if the monkeys could get here, they would be able to accomplish nothing, for not even the gods themselves could conquer Laṅkā in battle.

26. "Even if great-armed Rāghava himself should reach this impregnable fortress of Laṅkā, which is under the protection of Rāvaṇa, what could he do?

27. "When it comes to the *rākṣasas*, there is no scope for conciliation, nor is there any scope for bribery, sowing dissension, or open warfare.

28. "Only four of the great monkeys, Aṅgada the son of Vālin, Nīla, myself, and wise King Sugrīva, can even reach this place.

29. "Let me first find out whether or not Vaidehī is still alive. Once I have found the daughter of Janaka, I will decide what to do."

30. Then the foremost among monkeys, devoted to Rāma's success, reflected for a moment as he stood there on that mountain peak.

31. "In my present form, I will never be able to enter the *rākṣasas*' city, guarded as it is by fierce and powerful *rākṣasas*.

32. "The *rākṣasas* have fierce energy, great valor, and enormous strength. I must deceive them all if I am to search for Jānakī.

33. "Taking an inconspicuous form, I shall enter the city of Laṅkā by night. That is the proper time for me to accomplish this great task."

34. Seeing what the city was like—unassailable by the gods or the *asuras*—Hanumān sighed repeatedly and fell once more to brooding:

35. "By what means can I find Janaka's daughter Maithilī without being seen by Rāvaṇa, the evil lord of the *rākṣasas*?

36. "How can the failure of wise Rāma's mission be avoided? How can I manage to see Janaka's daughter in a secluded spot, with just the two of us present?

37. "If the place and time are not propitious or if the agent is injudicious, even well-conceived plans can come to nothing like darkness at sunrise.

38. "Even a firm decision as to what ought or ought not be done can come to nothing. For messengers who think they are clever can destroy an undertaking.

39. "How can the failure of the mission be avoided? How can I avoid making a blunder? How can I ensure that my leaping over the ocean will not prove to have been in vain?

40. "If the *rākṣasas* should see me, then this mission of wise Rāma, who seeks the destruction of Rāvaṇa, would surely fail.

41. "Even were I to assume the form of a *rākṣasa*, it would be impossible to pass unnoticed by the *rākṣasas*. What chance would I have in any other form?

42. "It seems to me that not even the wind can pass undetected here, for there is nothing that these mighty *rākṣasas* do not notice.

43. "If I remain here in my natural size, I will surely be destroyed, and thus my master's mission will fail.

44. "Therefore, retaining my natural shape, I shall make myself very small and enter Laṅkā at night in order to accomplish Rāghava's mission.

45. "I shall enter Rāvaṇa's impregnable fortress tonight, and I shall search his entire palace until I find Janaka's daughter."

46a–d. Thus did the mighty monkey Hanumān deliberate, as, in his eagerness to find Vaidehī, he anxiously waited for the sun to set.

[126*]–46ef. Once the sun had set and night had fallen, Māruti contracted his body until he was no bigger than a cat. It was a wonderful sight to see.

47. At evening time mighty Hanumān leapt up swiftly and entered that lovely city with its well-laid-out avenues.

48–49. He gazed upon the great city. With its long lines of palaces, its columns of gold and silver, and its fretwork of gold, it was like a city of the *gandharvas*. It had seven- and eight-storied buildings, whose floors were inlaid with crystal and ornamented with gold.

50. The mansions of the *rākṣasas* were resplendent, their floors ornamented with fretwork of pearl and variegated with lapis lazuli and gemstones.

51. The lovely, golden gateways of the *rākṣasas* illuminated the well-adorned city of Laṅkā on every side.

52. As the great monkey, anxious to find Vaidehī, gazed upon unimaginable Laṅkā so marvelous in appearance, he was at once both thrilled and despondent.

53. He entered the glorious city, which was protected by the arms of Rāvaṇa and filled with night-stalking *rākṣasas* of dreadful strength. Its rows of white mansions were crowded up against each other, and its gateways were covered with fretwork of precious *jāmbūnada* gold.

54. Then, shining in the midst of the multitudes of stars and flooding the world with a mass of light, the many-rayed moon rose as if to render him assistance.

55. The mighty monkey gazed upon the radiant moon as it rose. It shone like a conch shell and was as white as the color of milk or lotus fiber. Indeed, it looked like a *haṃsa* swimming swiftly in a lake.

The end of the second *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 3

1–2. And so that night, there on a lofty peak of Mount Lamba, which resembled a lofty cloud, wise and mighty Hanumān, elephant among monkeys and son of the wind god, relying on his own great strength, entered the city of Laṅkā, filled with lovely woods and waterways and guarded by Rāvaṇa.

3–7. It was made lovely by its great mansions, resembling autumn clouds; it was cooled by sea breezes, and it sounded like the sea itself. It was guarded by stout troops just as is Viṭapāvatī. Its gleaming white gates and archways were adorned with beautiful reliefs. Filled with serpents and well protected, it was as lovely as Bhogavatī. It was covered with lightning-streaked clouds and crossed by the paths of the heavenly bodies. Resounding with the sound of fierce winds, like Indra's city Amarāvatī, it was completely surrounded by a great rampart of gold. It was adorned with banners that jingled with thousands of tiny bells. Swiftly reaching this city, Hanumān approached the rampart with great excitement.

8–11. As Hanumān gazed all around him at the city of Laṅkā, his heart was filled with wonder. Its gateways were of *jāmbūnada* gold; the enclosures within them were paved with emeralds. Those gateways were adorned with mosaics of gemstones, crystals, and pearls. And they were adorned with reliefs of refined gold and shone brightly with silver. Their floors and stairways were made of emerald. And their crystalline interiors were utterly spotless. They had beautiful courtyards. Their structures seemed almost to soar into the sky. They echoed with the sound of *krauñcas* and peacocks, and they were thronged by *rājahaṃsas*. The city resounded on every side with the sounds of musical instruments and ornaments.

12. As the monkey Hanumān looked upon the city of Laṅkā, which resembled the city of Vasvokasārā and seemed to soar into the sky, he was filled with joy.

13. But as he surveyed the beautiful city of the *rākṣasa* lord, prosperous and unsurpassed Laṅkā, the mighty monkey fell once more to brooding:

14. "No one can take this city by force, for it is protected by Rāvaṇa's troops carrying their weapons at the ready.

15. "This place is notorious. Kumuda, Aṅgada, the great monkey Suṣeṇa, Mainda, and Dvivida might be able to reach it.

16. "But only the son of the sun god Sugrīva, the monkey Kuśaparvan, the great ape Ketumāla, and I are able to enter it."

17. Still, as the monkey reflected upon the might of great-armed Rāghava and the valor of Lakṣmaṇa, he was reassured.

18. With precious gems for garments, storehouses for earrings, and catapult-turrets for breasts, the city looked to him like a beautiful, richly ornamented woman.

19. Thus did the great monkey gaze upon the city of the lord of the *rākṣasas*, where all darkness was dispelled by lamps and illuminated palaces.

20. Entering by night, the powerful son of Māruta the wind god struck out on the main highway adorned with pearls and blossoms.

21. With its splendid mansions resounding with the sounds of laughter and musical instruments, marked with thunderbolts and elephant goads, and ornamented with diamond fretwork, the city was as lovely as the sky with its great clouds.

22. At that hour, Laṅkā was glittering with the splendid mansions of the *rākṣasas*. Those mansions of various types—the *svastika*, the *padma*, and *vardhamāna*—beautifully ornamented on every side, resembled great white clouds.

23. Roaming on Rāghava's behalf through the city with its various garlands and ornaments, the majestic monkey, acting for the benefit of the monkey king, looked about him and rejoiced.

24. He heard the sweet singing of impassioned women, like that of the *apsarases* in heaven. It was embellished with sounds produced from the three organs of articulation.

25. And he heard the tinkling of ladies' belt ornaments and the jingling of their anklets, and he heard the sound of footsteps on the stairs coming from the houses of the great. And here and there he heard the sound of hands clapping and the murmur of pleasant conversation.

26. He saw *yātudhānas* engaged in vedic recitation, and he saw *rākṣasas* roaring out their praise of Rāvaṇa.

27. A large force of *rākṣasas* was stationed so as to guard the royal highway. And in the central encampment he saw many agents of the *rākṣasa*'s secret police.

28. Some of the *rākṣasas* had been consecrated to perform sacrifices; some wore the matted locks of ascetics; some had shaven heads; some were clad in cowhide, and others were naked; some were armed with handfuls of *darbha* grass, and others were equipped with vessels for the sacrificial fire.

29. Some held mallets and war-hammers in their hands; others were armed with staves. Some had only one eye or one ear; some had pendulous breasts that shook when they moved.

30. Some had protruding fangs and distorted faces; some were misshapen; some were dwarfs; some were armed with bows and others with swords; some were armed with hundred-slayers and others with cudgels; some had great iron clubs in their hands; and some were resplendent in their marvelous armor.

31. There were some who were neither too fat, too thin, too tall, nor too short. Some were hideous; some had mutilated forms; some were handsome, and others were resplendent.

32. And the great monkey saw some *rākṣasas* armed with javelins and "trees," some who bore spears and darts, and still others with slings and nooses.

33. Some wore garlands and were smeared with unguent; some were adorned with the finest ornaments; some bore sharp spears; others were very powerful and bore thunderbolts.

34ab–168*1. And that monkey saw the central protective force, which was vigilant and consisted of one hundred thousand troops, stationed by the lord of the *rākṣasas* in front of the walled city.

168*2–4; 34cd. Then the great monkey spied the palace of the lord of *rākṣasas* with its great golden archways. It was renowned and situated on the mountain peak. It was encircled by moats and crested with white lotuses, and it was entirely enclosed within a protective rampart.

35–37. And so the monkey approached the well-guarded palace of the lord of the *rākṣasas*. It was heavenly and resembled Indra's heaven, and it resounded with heavenly sounds. For it was filled with the sound of the neighing of horses and resounded with the sound of ornaments. It was adorned with chariots, carriages, and flying palaces, with exquisite elephants and horses, and with great four-tusked bull elephants that resembled masses of white clouds. It had

lovely gates and was adorned with animals and birds in the throes of passion.

The end of the third *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 4

1. Then the wise monkey saw the brilliant, many-rayed moon in the middle of the sky, spreading around it a great canopy of brilliance. It resembled a lusty bull roaming his pen.

2. And he watched the cool-rayed moon as it rose, ending the sorrows of all the world, causing the sea to rise, and illuminating all beings.

3. The splendor that on earth is reflected in Mount Mandara and at evening is reflected upon the sea, the splendor that in the waters is reflected in the lotus now shone forth reflected in the beautiful moon, bringer of night.

4. Like a *haṃsa* in a silver cage or a lion in a cave on Mount Mandara, like a hero mounted on a haughty elephant, so did the moon shine forth in the sky.

5. Rising like a sharp-horned bull, like a great white mountain with its lofty peak, like an elephant whose tusks are bound with gold, the moon shone forth, its form fully revealed.

6. The blessed, heavenly evening was luminous, its darkness banished by the rising of the brilliant moon; its danger—the flesh-eating of the *rākṣasas*—increased; its troubles—lovers' quarrels—now banished.

7. The sound of stringed instruments pleasing to the ear could be heard. Virtuous women slept next to their husbands, while rangers of the night, whose deeds were marvelous and dreadful, set forth to take their pleasure.

8. The wise monkey saw mansions—one after another—filled with amorous and intoxicated people, crowded with chariots, horses, and golden seats, and filled with the splendor of warriors.

9. The *rākṣasas* were quarreling among themselves, flinging their powerful arms about. They babbled drunkenly and ridiculed one another as drunkards.

10. He saw *rākṣasas* beating their chests and throwing their arms about their beloveds. And lovely women were applying cosmetics to their bodies, while others went on sleeping.

11. With its great trumpeting elephants, its virtuous men receiving great honor, and its warrior heroes heaving angry sighs, the city resembled a lake filled with hissing serpents.

12. And there in the city Hanumān saw *yātudhānas*, who were outstanding in intelligence, mellifluous in speech, firm in their faith, engaged in various occupations, and with sweet-sounding names. Indeed, some of them were among the foremost people in the world.

13. Some of them were very beautiful. They possessed various virtues and had the looks to match them. Some of them were radiantly handsome, while some, on the other hand, were very ugly. Gazing upon them, Hanumān was filled with joy.

14. And there he saw their women. They were worthy of the finest things. Pure in mind and noble in spirit, their thoughts were constantly focused on their beloveds and their intoxicating beverages. Indeed, in their radiance they resembled the stars.

15. Some that he saw were radiant with splendor, and some were overcome with modesty. Others, there in the night, were wrapped in the tight embraces of their lovers, transported with delight, like birds nestled in flowers.

16. And the wise monkey saw other women on different floors of tall mansions seated comfortably in the laps of their lovers. They were given over to righteousness, dear to their lords, and devoted to them. They were overwhelmed with passion.

17–18. The mighty monkey saw exquisite women without their upper garments. They were separated from their lovers, and with their fine complexions—like burnished gold or moonlight—they looked like streaks of gold. Then he saw other ravishing women who, having gone out to meet their lovers, were experiencing the greatest delight. And he also saw supremely enchanting women who achieved delight in their own homes.

19. He glimpsed many faces as radiant as the moon, many eyes with curling lashes, and many ornaments that looked like streaks of lightning.

20–22. But he did not see the slender, mind-born Sītā of lofty lineage, who was born in a royal family fixed in the path of righteousness and who was as lovely as a creeper in full bloom. She was fixed in the eternal path. Her glance was for Rāma alone, and she was consumed with love for him. She had entered fully into her husband's noble heart, and at all times she surpassed even the most outstanding women. She was tormented with the burning pangs of love. Once, her throat had been adorned with the most splendid gold ornaments; now it was filled with a never-ending flow of tears. With her sweet voice and lovely eyelashes, she now resembled a peahen wandering the woods.

23. She resembled a faint sliver of the moon, a streak of gold obscured by dust, an arrow wound superficially healed, or a wisp of cloud torn off by the wind.

24. When, after a long time, the monkey had not found Sītā, the wife of Rāma, lord of men and foremost among the eloquent, he was suddenly overwhelmed with sorrow and seemed incapable of going on.

The end of the fourth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 5

1. Wandering freely among those great mansions, the monkey, who could take on any form at will, moved swiftly through Laṅkā.

2. Then the handsome monkey came upon the dwelling of the *rākṣasa* lord, encircled by a shining rampart as golden as the sun.

3. Gazing upon that mansion—as well guarded by terrible *rākṣasas* as is the deep forest by lions—that elephant among monkeys appeared radiant.

4. It had marvelous gateway arches inlaid with silver and embellished with gold. It was enclosed by wonderful courtyards and splendid gates.

5. It was filled with mahouts mounted on elephants and with tireless warriors whose chariots were drawn by unstoppable horses.

6. It was constantly traversed by splendid, rumbling chariots covered with the skins of lions and tigers and embellished with ivory, gold, and silver.

7. It was filled with many jewels and with precious seats and vessels. It was the home of mighty chariot warriors and their great chariots.

8. Everywhere it was filled with thousands and thousands of beautiful birds and animals, pleasing to the eye, of every kind.

9. It was very well guarded by *rākṣasas* and well-trained border guards, and everywhere it was filled with the most exquisite of beautiful women.

10. It was filled with lovely and happy women and with the mansions of *rākṣasa* lords. Because of the jingling of fine ornaments, it sounded like the sea.

11. It held all the articles necessary to show devotion to the king and had the very choicest sandalwood. It was filled with the sound of *mṛdaṅgas* and kettledrums and echoed with the blowing of conch-shell trumpets.

12. There was constant worship going on, and vedic fire sacrifices were performed on the *parvan* days, for the *rākṣasas* were always engaged in religious observances. It was as profound as the ocean, and it echoed with the same deep sound.

13. The great monkey gazed upon the vast palace of the great lord, which was covered with great gemstones and filled with eminent citizens.

14. It shone with its splendor, and it was crowded with elephants, horses, and chariots. Indeed, the great monkey thought it was the very ornament of all of Laṅkā.

15. Moving from one *rākṣasa* home to another and across parklands, the monkey roamed fearlessly among the palaces, searching everywhere.

16. Leaping from the house of Prahasta, the swift and powerful monkey leapt onto Mahāpārśva's dwelling.

17. Then the great monkey leapt to the house of Kumbhakarṇa, which looked like a great storm cloud, and from there to the house of Vibhīṣaṇa.

18. From there the great monkey leapt in turn to the houses of Mahodara, Virūpākṣa, Vidyujjihva, Vidyunmāli, and Vajradaṃṣṭra.

19. Then that swift leader of troops of monkeys proceeded to the houses of Śuka, wise Sāraṇa, and Indrajit.

20. After that the leader of monkey troops moved from there to the mansions of Jambumālin, Sumāli, Raśmiketu, and Sūryaśatru.

21. Then the son of Māruta the wind god proceeded to the mansions of Dhūmrākṣa, Saṃpāti, Vidyudrūpa, Bhīma, Ghana, and Vighana.

22–24. One after another, the son of Māruta the wind god went to the houses of Śukanābha, Vakra, Śaṭha, Vikaṭa, Hrasvakarṇa, Daṃṣṭra, the *rākṣasa* Romaśa, Yuddhonmatta, Matta, Dhvajagrīva, Nādin, Vidyujjihva, Indrajihva, Hastimukha, the *piśāca* Karāla, and Śoṇitākṣa as well.

25. And in every one of those luxurious mansions, the great and glorious monkey observed the wealth of those wealthy *rākṣasas.*

26. When he had leapt over the mansions of all of them on every side, the handsome monkey at last came to the dwelling of the lord of the *rākṣasas.*

27. Prowling around there, that best of monkeys, that tiger among monkeys, saw evil-eyed *rākṣasa* women—lances and war-hammers in hand, bearing javelins and iron cudgels—who slept close to Rāvaṇa.

28. And there, in the house of the lord of the *rākṣasas*, he saw various companies of troops.

29–30. In the compound, he saw swift steeds tethered, some bay and some white, and he saw beautiful thoroughbred war elephants, destroyers of enemy elephants. They were exceedingly well trained, like Airāvata himself in battle. And they were destroyers of enemy forces.

31. Pouring forth streams of rut fluid, they resembled rain clouds or mountains with their cascades. They trumpeted with a sound like thunder, and they were unassailable by enemies in battle.

32–33. And he saw thousands of troops all decked out in *jāmbūnada* gold; and there in the dwelling of Rāvaṇa, lord of the *rākṣasas*, the monkey, son of Māruta god of the wind, saw many different kinds of palanquins. Completely covered with fretwork of *hemajāla* gold, they shone like the newly risen sun.

34–35. There in the dwelling of Rāvaṇa, lord of the *rākṣasas*, he saw lovely creeper-covered bowers, buildings with picture galleries, and still other buildings for play, as well as little hillocks made of wood.

There was a delightful building just for lovemaking, and there were buildings for daytime activities.

36. He gazed at that magnificent palace, which, filled with pennants and flagstaffs and covered with areas set aside for peacocks, resembled Mount Mandara.

37. With its endless heaps of gems and masses of treasure on every side, it was like the dwelling of the Lord of Beings. It had been won through the profound penances undertaken by Rāvaṇa, that master of self-possession.

38. By the brilliance of its precious stones and the blazing splendor of Rāvaṇa himself, that palace shone as brightly as does the many-rayed sun by virtue of its rays.

39. There the lord of troops of monkeys saw beds, chairs, and splendid drinking vessels all made of *jāmbūnada* gold.

40. Flowing with honey-wine and spirits and filled with jeweled vessels, it was as delightful and spacious as the palace of Kubera himself.

41–42. And so Hanumān entered that great, vast palace compound with its well-laid-out courtyards. It was filled with hundreds of exquisite women and lined with rows of lofty palaces. The whole compound resounded with the beating of *mṛdaṅgas* and other instruments, the tinkling of women's belt ornaments, and the jingling of their anklets.

The end of the fifth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 6

1. The mighty monkey gazed upon rows of buildings all inlaid with fretwork of gold and lapis lazuli. They looked like a massive bank of clouds in the rainy season, laced with streaks of lightning and flocks of birds.

2. He saw the many different chambers of the mansions and great storerooms for conches, weapons, and bows. And on the top of those buildings, tall as mountains, he saw broad and lovely terraces.

3. The monkey gazed on those buildings, resplendent with every type of wealth and much esteemed even by the gods and *asuras.* They

were free from any defect and had been won by Rāvaṇa through his own might.

4. He gazed upon the great buildings of the lord of Laṅkā, which were foremost in every quality on earth. They were constructed with great care and seemed as if they had been built by Maya himself.

5. Then he spied the fabulous palace of the lord of the *rākṣasas*, which was commensurate with his enormous power. It was lofty and resembled a great cloud; it was captivating with its golden splendor. Its beauty had no rival.

6. Blazing with splendor and covered with innumerable gems, it looked like heaven fallen to earth. Surrounded with all kinds of trees and covered with flowers, it looked like a mountaintop dusted with pollen.

7. With its exquisite women it was as resplendent as a storm cloud illuminated by flashes of lightning. It had all the splendor of a flying palace—reward of saintly people—drawn through the air by splendid *haṃsas*.

8. Just as a mountain peak is tinged with the colors of many minerals, just as the heavens sparkle with the moon and the planets, just as a mass of clouds reflects varying hues, so was that superb flying palace rendered colorful by virtue of its many gems.

9. On it was rendered the earth complete with its mountain ranges. The mountains were rendered with their canopy of trees, the trees with their canopy of blossoms, and each blossom with its petals and filaments.

10. White mansions had been rendered there, and lotus ponds filled with blossoms. And there were lotuses complete with their filaments as well as dense and beautiful woodlands.

11. The great monkey gazed upon that vast and resplendent flying palace called Puṣpa. It towered above even the other great mansions; and yet—through the radiance of its gems—it seemed to be even larger than it was.

12. It had birds made of lapis and birds fashioned of silver and coral. And there were beautiful serpents, wrought of various costly materials, as well as horses with exquisite bodies fashioned to resemble the different breeds.

13. There were birds with beautiful faces and lovely wings. They had flowers wrought of coral and *jāmbūnada* gold inlaid on their wings; and those wings, held sportively extended, seemed to be, as it were, accomplices of Kāma, the god of love.

14. Holding blue lotuses in their lovely trunks, those elephants were covered with lotus filaments. And there, in a lotus pond, was the goddess Lakṣmī holding lotuses in her beautiful hands.

15. Approaching Rāvaṇa's splendid, beautiful, and magnificent palace, which looked like a mountain, Hanumān was struck with wonder. It was as lovely as a fragrant tree whose hollows are lovely at winter's end.

16. When he had reached that venerable city protected by the arms of ten-faced Rāvaṇa, the monkey roamed about but did not see the highly venerable, but deeply sorrowful, daughter of Janaka, who had been won by the force of her lord's virtues.

17. Continuing to wander about, great and clear-sighted Hanumān—whose mind was oppressed by many cares and who always trod the path of righteousness—was unable, despite his strenuous efforts, to find the daughter of Janaka. At last his mind gave way to deep despair.

The end of the sixth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 7

1. In the midst of that fabulous residence, Hanumān, the son of Māruta the wind god, saw a broad and spacious palace.

2. The palace compound of the *rākṣasa* lord was one and a half leagues in length and one league in breadth. It was crowded with many mansions.

3. Nonetheless, Hanumān, subduer of his enemies, combed every inch of it searching for long-eyed Sītā, the princess of Videha.

4. It was surrounded by elephants, some with four tusks, some with two, and some with three; and it was protected by guards with weapons raised. Yet it was not crowded.

5. The palace of Rāvaṇa was filled with *rākṣasa* women and with princesses he had abducted by force to be his wives.

6. It resembled an ocean filled with crocodiles and sharks, teeming with whales and great fish, full of serpents, and tossed by violent winds.

7. The same imperishable royal splendor that characterizes Kubera Vaiśravaṇa and Indra of the tawny steeds was forever inseparably associated with the house of Rāvaṇa.

8. Whatever opulence was to be found in the palaces of King Kubera, Yama, and Varuṇa, equal or even greater opulence was to be found here in the mansions of the *rākṣasas.*

9. There, within that residential complex, the son of Pavana the wind god saw a separate, exquisitely constructed palace adorned with many beautiful reliefs.

10. It was the heavenly flying palace known as Puṣpaka. It was adorned with every gem, and it had been made in heaven by Viśvakarman on behalf of Brahmā.

11. It was the same one that Kubera had acquired from Grandfather Brahmā through supreme austerities and that the lord of the *rākṣasas* had obtained by conquering Kubera through the force of arms.

12. It was supported by finely wrought pillars that were fashioned of gold and silver and embossed with an animal motif. It seemed ablaze with splendor.

13. It was adorned everywhere with exquisite penthouses, which, resembling Mount Meru and Mount Mandara, seemed almost to scrape the sky.

14–15. The great monkey then climbed the heavenly flying palace Puṣpaka, which had been finely wrought by Viśvakarman and which, with its golden staircases and its lovely raised platforms, resembled the blazing sun. Its ornamental skylights and windows were of gold and crystal; and its raised platforms were set with lovely emeralds and sapphires.

16. Standing there, he smelled a divine and intense aroma of food, drinks, and rice. It rose so powerfully that the air itself seemed to have substance.

17. That aroma seemed to say to that great being—as a friend might to a close friend—"Come over here where Rāvaṇa is."

18. Heading in that direction, he saw a spacious and beautiful hall, which was as dear to Rāvaṇa's heart as a beautiful, deeply beloved woman.

19. It was variegated with jeweled staircases and radiant with lattices of gold; its floors were inlaid with crystal; and it was decorated with panels inlaid with ivory.

20. It was adorned with pearls, coral, silver, and gold, and with jeweled columns. Indeed, it was adorned with innumerable columns.

21. Supported by those columns that were straight, smooth, tall, and beautifully ornamented on every side, it seemed almost to soar into the heavens on them as if on wings.

22. It was covered with a huge carpet, woven to resemble the surface of the earth; and it seemed as wide as the earth itself with its towns and countryside.

23. It echoed with the cries of impassioned birds and was redolent with heavenly fragrances. It was covered with costly fabrics. It was indeed the abode of the lord of the *rākṣasas*.

24. It was filled with the smoke of aloe incense; it was spotless and white as a *haṃsa*; it was as beautifully variegated with floral offerings as a splendid brindled cow.

25. It refreshed the spirit and brightened the complexion. It banished all sorrow. It was heavenly and like the very source of all splendor.

26. Like a mother, that palace, under the protection of Rāvaṇa, catered to the five senses with the very finest of the five objects of sense.

27. Māruti thought, "This must be heaven! This must be the realm of the gods! This must be the citadel of Indra! Or perhaps, it is the highest goal of perfection!"

28. He saw golden lamps, which seemed as if lost in gloomy thought, like crooked gamblers outdone in dicing by still more crooked ones.

29. What with the brilliance of its lamps, the splendor of Rāvaṇa, and the radiance of its dazzling ornaments, the hall seemed to him to be ablaze with light.

30. And there he saw reclining on the carpet a thousand beautiful women. They were wearing clothes and garlands of all different colors, and they wore every sort of dress and ornament.

31. It was past midnight, and they had all succumbed to the power of drink and sleep. They had ceased their amorous play and now slept soundly in the dead of night.

32. Lying there in slumber, the various sounds of their ornaments stilled, they collectively resembled a vast bed of lotuses whose *haṃsas* and bees had fallen silent.

33. Māruti gazed upon the faces—fragrant as lotuses—of those beautiful women, their eyes closed and their teeth concealed.

34. Their faces resembled lotuses that had awakened with the waning of the dark and once more closed their petals at night.

35–36. The great and majestic monkey reflected that their faces shared the qualities of water-born lotuses, and he aptly thought, "Surely intoxicated bees must repeatedly seek out these lotuslike faces as if they were blooming lotuses sprung from the waters."

37. Still further beautified by those women, the hall of the *rākṣasa* lord was as lovely as the clear autumnal sky adorned with stars.

38. Surrounded by these lovely women, the lord of the *rākṣasas* looked as beautiful as the majestic moon, the lord of the night, surrounded by stars.

39. The monkey thought, "It must be that all the stars fallen from the sky have gathered here, retaining yet some portion of their merit."

40. The splendor, beauty, and radiance of those women shone forth as clearly as that of large and brilliant stars.

41. The women lay there, their consciousness stolen by slumber. Their thick and heavy garlands were disordered, and their fine jewelry lay scattered about them from their bouts of drinking and physical exertions.

42. Some of them had their *tilakas* smudged, and some had their anklets all awry; while some of those beautiful women had their necklaces tossed to one side.

43. The pearl necklaces of some had been broken; the garments of others had fallen away. Indeed, with their belt-strings snapped, they resembled young fillies relieved of their heavy loads.

44. Some of them, wearing beautiful earrings, their garlands crushed and torn, resembled flowering creepers crushed by mighty elephants in the great forest.

45. Splendid pearl necklaces—shining with the luster of moonbeams—rested like sleeping *haṃsas* between the breasts of some of the women.

46. The lapis lazuli necklaces that some wore looked like *kādamba* birds, while the gold chains of others resembled *cakravāka* birds.

47. Their buttocks resembling sandbanks, the women looked like rivers crowded with *haṃsas* and *kāraṇḍavas* and adorned with *cakravākas.*

48. With their masses of tiny bells for lotus buds and their large gold ornaments for full-blown lotuses, with their amorous gestures for crocodiles and their radiant beauty for banks, the sleeping women resembled rivers.

49. The lovely marks left on some of them, impressed on their tender limbs and nipples by their ornaments, looked like the ornaments themselves.

50. Trembling in the breath from their mouths, the fringes of the garments of some of them fluttered up over their faces again and again.

51. And fluttering there, those lovely, shining fringes resembled banners waving around the faces of those wives, their complexions lovely and various.

52. The pendant earrings of some of those radiantly beautiful women were swinging slowly from the touch of the breath from their mouths.

53. Their sweet breath, so naturally fragrant, wafted over Rāvaṇa with the added fragrance of sweet wine.

54. Some of Rāvaṇa's women kissed the faces of their rivals again and again under the false impression that their faces were his.

55. Their thoughts thoroughly focused on Rāvaṇa, no longer in control of themselves, those beautiful women gave pleasure to their rivals.

56. Some of those beautiful young women—all adorned with bracelets—lay cushioning their heads on their arms and on their lovely upper garments.

57–58. One of them lay on another's breast and yet another upon her arm. One lay on another's lap, while yet another lay across the first one's arms. They all lay there mutually intertwined, resting on each other's thighs, sides, buttocks, and backs. In the grip of love

and intoxication, they lay there, their bodies all entangled with one another.

59. Those slender-waisted women slept, their arms intertwined, experiencing deep pleasure from the touch of one another's bodies.

60. That garland of women threaded, as it were, on the string of one another's arms was as lovely as a floral garland threaded on a string and swarming with intoxicated bees.

61–62. The multitude of Rāvaṇa's women resembled a thicket of creepers in full bloom in the springtime month of Mādhava: a thicket swarming with bees, where all the plants seemed woven together into garlands through the motion of the breeze, their clusters of blossoms pressed together, their branches entwined.

63. Even when the women's ornaments, limbs, garments, and garlands were clearly in their proper places, it was impossible to determine which ones belonged to whom.

64. Only because Rāvaṇa was sound asleep did those blazing golden lamps unblinkingly gaze upon those women of manifold splendor.

65. For these women were the daughters of royal seers, the *pitṛs*, the *daityas*, *gandharvas*, and *rākṣasas*. And they were all passionately in love with him.

66. That immensely powerful warrior had, however, not taken a single one of the women there by force; rather, they had been won over by his virtues. With the sole exception of Janaka's daughter, who was deserving of only the best, not one of them desired another man or had previously belonged to one.

67. Not one of his wives had lowly origins; not one was deficient in beauty. Not one was unskilled, and none was lacking in good breeding. Not one was wanting in health, and there was none whom her husband did not desire.

68. Suddenly the pure-minded monkey lord was struck by this thought: "If the lawful wife of Rāghava is in any way like these wives of the *rākṣasa* king, then it is a lucky thing for him indeed."

69. Then, overwhelmed once more by sorrow, he thought, "But surely Sītā's virtues make her unique, and then too, the mighty lord

of Laṅkā has perpetrated a foul offense against her, an act unfitting to an *āryan.*"

The end of the seventh *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 8

1. Gazing about him, Hanumān noticed one bed that stood out from the rest. It was made of crystal and adorned with gems, a bed such as one might find in heaven.

2. On one side of it, he saw a white umbrella adorned with magnificent garlands and resembling the moon, lord of stars.

3. Perfumed with various fragrances and covered with the smoke of costly incense, the bed was fanned on every side by female attendants holding yak-tail fly whisks in their hands.

4. It was piled with exquisite coverlets and covered with sheepskins. It was adorned on all sides with garlands of lovely flowers.

5–9. On that glittering bed, the great monkey saw the mighty lord of the *rākṣasas* sleeping. With his red eyes, great arms, garments shot with gold, and his precious dazzling earrings, he resembled a great storm cloud. His body smeared with fragrant red sandalpaste, he truly resembled a cloud laced with streaks of lightning and reddened in the sky at twilight. He was handsome and could take on any form at will. Surrounded by heavenly ornaments, he looked like Mount Mandara slumbering with its trees, forests, and thickets. He had now ceased his dalliance for the night and left off his drinking. And there—adorned with costly jewelry—he lay, the beloved of the *rākṣasa* maidens and the bringer of delight to the *rākṣasas.*

10. Approaching Rāvaṇa, who was breathing like a great hissing serpent, that best of monkeys, greatly agitated, drew back as if in fear.

11. Reaching the staircase and ascending to the landing, the great monkey contemplated that sleeping tiger among *rākṣasas.*

12. With the lord of the *rākṣasas* sleeping on it, the magnificent bed resembled mighty Mount Prasravaṇa with an indomitable elephant bull asleep on it.

13. He saw the two arms of that huge lord of the *rākṣasas*. Flung wide and adorned with golden bangles, they were like two flagstaffs of Indra.

14. They had been scarred by the blows of the tips of Airāvata's tusks. His muscular shoulders had been marked by Indra's thunderbolt and wounded by Viṣṇu's discus.

15. His shoulders were muscular, symmetrical, well knit, and powerful. His hands were characterized by beautiful fingers and palms, and his nails and thumbs were marked with auspicious signs.

16. Solid and shapely, his arms were like great iron beams and looked like elephant trunks. Flung wide on that beautiful bed, they looked like five-headed serpents.

17. They were beautifully ornamented and well anointed with costly sandalpaste—fragrant, cooling, and as crimson as hare's blood.

18. Although they were caressed by the most beautiful women and perfumed with the finest scents, they nonetheless made *yakṣas*, great serpents, *gandharvas*, gods, and *dānavas* cry out in fear.

19. As the monkey gazed upon Rāvaṇa's arms spread out across the bed, they seemed to him like two immense and wrathful serpents sleeping in a cave on Mount Mandara.

20. With his two immense arms, the lord of the *rākṣasas*—who seemed as large as a mountain—resembled Mount Mandara with its twin peaks.

21–22. A powerful exhalation issued from the mouth of that lion among *rākṣasas* as he lay there. It bore the fragrance of mango and *puṃnāga* blossoms and of the finest *bakula* flowers. It was mingled with the aroma of savory foods and permeated with the smell of strong drink. It seemed to fill the chamber.

23. His crown, slightly awry, shone with gold and glittered with pearls. His face was illuminated by his earrings.

24. With his broad, deep, and muscular chest anointed with red sandalpaste and adorned with a splendid necklace of pearls, he looked resplendent.

25. His eyes were bloodred, and he was clad in white silk, which was now awry, and in a fine and costly yellow upper garment.

26. Dark as a heap of black beans and breathing like a hissing snake, he resembled an elephant sleeping in the vast waters of the Ganges.

27. His entire body was illuminated by four golden lamps that lit up all directions as flashes of lightning light up a thundercloud.

28. The great *rākṣasa* lord was fond of his wives; and there, in his hall, Hanumān saw them clustered at their master's feet.

29. The lord of monkey troops gazed once more at those women. Their faces were as radiant as the moon, and they were adorned with splendid earrings. They wore jewelry and unfading garlands.

30. They were skillful in dancing and playing musical instruments, but now the monkey saw them wearing splendid jewelry and lying across the lap and arms of the *rākṣasa* lord.

31. Near their ears he saw earrings and armlets of burnished gold inlaid with diamond and lapis lazuli.

32. The entire palace was illuminated by their lovely moonlike faces and their exquisite earrings, as is the evening sky by the hosts of stars.

33. Fatigued from the exertions of love, the slender-waisted wives of the *rākṣasa* lord would sleep during the pauses in their lovemaking.

34. One of the ladies of the court, sleeping with her arms around her *vīṇā*, looked like a lotus plant torn loose by a mighty river and clinging to a buoy.

35. Another dark-eyed beauty, sleeping with her *maḍḍuka* nestling at her side, resembled a doting mother sleeping with her infant son.

36. Yet another, a woman with beautiful breasts and lovely in every respect, lay embracing her *paṭaha*, like a woman embracing her long-lost lover.

37. Still another lovely, lotus-eyed woman lay sleeping, embracing her flute as if she had fallen asleep with her lover.

38. Yet another, her eyes inflamed with passion, had fallen asleep tightly clutching a *mṛdaṅga* with her golden limbs, so soft, full, and enchanting.

39. Yet another flawless, slender-waisted woman—exhausted by her passionate lovemaking—slept with her *paṇava* tucked under her arm at her side.

40. Another lovely woman, holding a *ḍiṇḍima*, had fallen asleep tightly embracing a second *ḍiṇḍima*, like a woman who, still clutching her infant, nonetheless embraces her lover.

41. Still another woman, stupefied by drink, her eyes like lotus petals, had fallen asleep clasping her *āḍambara* in her arms.

42. Another lovely lady, who had spilled her jug of water as she fell asleep, looked like a freshly sprinkled spring garland made colorful by different blossoms.

43. Yet another young woman, overcome by the power of sleep, lay sleeping, her breasts—like golden pitchers—cupped in her hands.

44. Exhausted by passionate lovemaking, one woman—her eyes like lotus petals, her hips beautiful, and her face like the full moon—slept embracing yet another.

45. Those exquisite women slept with their various instruments pressed to their bosoms, like lovers embraced by their beloveds.

46. Then the monkey saw one extraordinarily beautiful woman sleeping on a magnificent bed that was set apart from those of the other women.

47. She was beautifully adorned with jewelry studded with pearls; and she seemed to ornament that magnificent palace with her own radiant beauty.

48. It was fair Mandodarī, the beautiful, golden-skinned, and deeply beloved queen of the inner apartments, that the monkey saw sleeping there.

49. When he saw her so richly bejeweled, the great-armed son of the wind god Māruta reasoned on the basis of her extraordinary beauty and youth, "This must be Sītā!" And filled with tremendous excitement, the leader of the monkey troops rejoiced.

50. He clapped his upper arms and kissed his tail. He rejoiced, he frolicked, he sang, he capered about. He bounded up the columns and leapt back to the ground, all the while clearly showing his monkey nature.

The end of the eighth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 9

1. But the great monkey dismissed that notion and, once more recovering his composure, took up another line of thought concerning Sītā.

2. "That lovely lady would never sleep apart from Rāma, nor would she eat, drink, or adorn herself.

3. "Nor would she ever go near another man, even the lord of the gods. For Rāma has no peer, even among the thirty gods themselves. This must be someone else." Having reached this conclusion, he once more roamed the drinking hall.

4. Some of the women were exhausted from playing, some from singing, and some from dancing, while still others lay under the influence of drink.

5. Some lay resting on their *murajas*, *mṛdaṅgas*, and hassocks, while other women rested on fine coverlets.

6–7. And the leader of the troops of monkeys saw Rāvaṇa who, having left off his lovemaking, lay sleeping, surrounded by a thousand bejeweled women. They were given to conversing about matters of beauty and to discussing the proper meanings of their songs. They were knowledgeable about the proper time and place for various activities, and they knew the appropriate words for all occasions.

8. In their midst the great-armed lord of the *rākṣasas* looked as splendid as a bull surrounded by magnificent cows in a vast cowpen.

9. And that lord of the *rākṣasas*, surrounded by his women, resembled a great bull elephant surrounded by his cows in the forest.

10. There, in the house of the lord of the *rākṣasas*, the tiger among monkeys gazed upon the great *rākṣasa*'s drinking hall, replete with everything one could desire.

11. In that drinking hall he saw portions of meat set out: venison, buffalo, and boar.

12. And the tiger among monkeys saw half-eaten peacocks and jungle fowl on large golden platters.

13–15ab. Hanumān saw boars and *vārdhrāṇasakas*, prepared with curd and *sauvarcala* salt. And there were also porcupine, deer, and peacocks; as well as various kinds of *kṛkaras* and half-eaten *cakoras*;

buffalo, *ekaśalya* fish, and goats, all well seasoned. And there were soft delicacies, all manner of drink, and every sort of food, along with various kinds of condiments: sour, salty, and pungent.

15cd–16. With costly pearl necklaces, anklets, and bracelets scattered about, and with all kinds of fruit strewn among the drinking vessels, the floor, covered with floral offerings, took on an even greater splendor.

17. With its finely wrought beds placed here and there, the drinking hall seemed to be ablaze without fire.

18–19. And there, along with many different kinds of meats that had been exquisitely prepared by master chefs and set out in the drinking hall, he saw various heavenly crystal-clear spirits, both natural and fortified. There were rum, mead, and fruit and flower wines, all flavored with various fragrant powders.

20. The floor, strewn with heaped-up garlands and covered with silver jars, crystal vessels, and other vessels of *jāmbūnada* gold, looked beautiful.

21. And there in jars of silver and *jāmbūnada* gold, the monkey saw great quantities of the finest drink.

22. The great monkey saw brimming wine vessels made of gold, jewels, and silver.

23. Some of the beverages that he saw had been half-drunk, some completely consumed, while others had not even been touched.

24. Thus did he wander about seeing here various foods, and there drinks served out in portions, and elsewhere the leftover food.

25. He saw water and fruit all mixed up with garlands amid shattered jars and overturned vessels.

26. And he saw that many of the women's beds were empty and that some of those beautiful women were embracing one another in their sleep.

27. One young woman, overcome by the power of sleep, had taken off another's garment, and embracing her made love to her in her sleep.

28. The lovely clothes and garlands that they wore stirred slightly from their breathing as if caught in a gentle breeze.

29–30. A breeze was blowing there, bearing in all directions a varied fragrance of cool sandalpaste and sweet-tasting rum, of various garlands and blossoms. Thus a fragrant and overwhelming aroma of sandal for the bath and incense wafted through the Puṣpaka palace.

31. Some of those beautiful women in the *rākṣasa*'s palace were dark and lovely, others were black, while others had limbs the color of gold.

32. Overcome by the power of sleep and half-fainting after making love, they looked like sleeping lotuses.

33. In this way the enormously powerful monkey scoured the entire inner apartment of Rāvaṇa, leaving nothing out. But still he did not see Jānaki.

34. But even as he was gazing upon those women, the great monkey was alarmed by a concern for propriety, and he fell prey to great anxiety:

35. "My having cast my gaze upon the women of another man's inner apartments while they slept will constitute a serious breach of propriety.

36. "Up until now I have never cast my eyes upon the women's quarters of another. Nonetheless, here I have had to look upon the women of another man's household."

37. But then that wise monkey, whose mind was focused on his sole objective, had a second thought, showing him clearly what he had to do:

38. "It is true that I have observed all of Rāvaṇa's women while they were unsuspecting, but even so, my mind was not in the least disturbed.

39. "In the end, it is the mind alone that stimulates all the senses to perform good or evil actions, and in this respect, my mind remains undisturbed.

40. "In any case, I could not have searched for Vaidehī anywhere else. When one is searching, one should always expect to find a woman where the women are kept.

41. "A creature is to be sought among those of its own kind; one cannot go searching for a lost woman among does!

42. "I have searched this entire inner apartment of Rāvaṇa with a pure mind, but still I have not found Jānakī."

43. Mighty Hanumān saw the daughters of the *devas*, the *gandharvas*, and the great serpents, but still he did not see Jānakī.

44. After seeing those other exquisite women, but not her, the heroic monkey left that place and fell once more to brooding.

The end of the ninth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 10

1. Anxious to find lovely Sītā, the monkey wandered within the palace grounds through creeper-covered bowers, picture galleries, and night chambers, but he could not find her.

2. Unable to find the beloved of the delight of the Raghus, the great monkey lapsed once more into gloomy thought, "Since I cannot find Sītā Maithilī, even though I have searched for her, she must surely be dead.

3. "That mere child, who was determined to preserve her virtue and was firmly fixed in the noble path of *āryan* conduct, must have been killed by the lord of the *rākṣasas*, a creature of wicked deeds.

4. "Or the daughter of the lord of the Janakas may have died of terror when she saw the hideous, dark, and deformed women of the *rākṣasa* king with their huge mouths and their large and ugly eyes.

5. "After wasting so much time with the monkeys, there is no way that I can go back to Sugrīva without having found Sītā and accomplishing my mission. For he is a powerful monkey and wields a cruel rod of punishment.

6. "I have searched the entire inner apartments and I have seen Rāvaṇa's wives, yet I have not found virtuous Sītā. Indeed, all my effort has been in vain.

7. "What will all the monkeys say to me in their assembly when I return? 'Tell us, O hero, what did you accomplish by going there?'

8. "What will I say to them if I have not found the daughter of Janaka? Since we have exceeded the time limit, they will surely fast unto death.

9. "And what will elderly Jāmbavān, Aṅgada, and the assembled monkeys say to me when I reach the far shore of the ocean?

10. "Fortitude is the root of success. Fortitude leads to the greatest happiness. Very well then, I shall renew my search in places where I have not yet searched.

11. "Fortitude always provides the impetus to all undertakings. It renders fruitful whatever undertaking it inspires in anyone.

12. "Therefore I must make a supreme effort and carry it through with fortitude. I shall search all the places under Rāvaṇa's protection that I have not yet seen.

13–15. "I have already searched the drinking hall and the halls of flowers; I have searched the picture galleries, and the game rooms, as well as the paths through the gardens and the great mansions." Such were the reflections of Hanumān. Then jumping up and jumping down, sometimes moving, sometimes standing motionless, he began once more to search the underground chambers, shrines, and penthouses.

16. And so, opening doors and smashing door panels, going in and coming out, going up and going down, the great monkey went through every room in the palace.

17. There was not a single space in Rāvaṇa's inner apartments big enough even for four fingers into which the monkey did not go.

18. He searched them all: passageways inside the ramparts, platforms around shrines, cellars, and lotus ponds.

19. And there Hanumān saw *rākṣasa* women of all different appearances, hideous and deformed. But he did not see Janaka's daughter.

20. Hanumān saw exquisite *vidyādhara* women, unparalleled in this world for beauty. But he did not see her who was the delight of Rāghava.

21. And Hanumān saw daughters of the great serpents with beautiful hips and faces like the full moon. But he did not see there fair-waisted Sītā.

22. And he saw daughters of the great serpents whom the lord of the *rākṣasas* had violently abducted through conquest. But he did not see the delight of Janaka.

23. Seeing those other exquisite women, but not her, great-armed Hanumān, the son of Māruta the wind god, became deeply despondent.

24. Reflecting that the efforts of the lords of the monkeys and his own leap over the ocean had been in vain, the son of Anila the wind god lapsed once more into gloomy thought.

25. Then Hanumān, son of Māruta the wind god, descended from the flying palace. His mind stricken with grief, he lapsed once more into gloomy thought.

The end of the tenth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 11

1. Leaping down from the flying palace to the ramparts, Hanumān, leader of monkey troops, moved as swiftly as does lightning across a cloud.

2. When he had completely circled Rāvaṇa's dwelling and still had not seen Sītā Jānakī, the monkey Hanumān spoke these words:

3. "I have turned Laṅkā inside out again and again in my efforts to please Rāma, but I have not found Sītā Vaidehī, lovely in every limb.

4. "I have searched the entire land: ponds, tanks, lakes, streams, rivers, marshlands, woods, and inaccessible mountains—and still I have not found Jānakī.

5. "The king of the vultures, Saṃpāti, said that Sītā was in Rāvaṇa's house, but I cannot find her.

6. "Can it be that Sītā—a princess of Videha, a lady of Mithilā, and a daughter of Janaka—has given herself to evil Rāvaṇa in her helplessness?

7. "I think that Sītā may have fallen when the *rākṣasa*, having seized her, was swiftly flying up in his fear of Rāma's arrows.

8. "Or I think that when she saw the sea while being carried away through the sky—the path frequented by perfected beings—the heart of that noble lady may have stopped.

9. "Or I think that perhaps that noble, wide-eyed lady may have lost her life due to the immense pressure of Rāvaṇa's thighs and the crushing grip of his arms.

10. "Or perhaps in struggling with him as he flew higher and higher over the ocean, the daughter of Janaka fell into the sea.

11. "Or perhaps poor Sītā, cut off from her kin, was eaten by cruel Rāvaṇa as she attempted to defend her virtue.

12. "On the other hand, that innocent, black-eyed lady may have been devoured by the malicious wives of the lord of the *rākṣasas*.

13. "The poor thing must have died still thinking of Rāma's face, which is like the full moon, its eyes like lotus petals.

14. "And thus the princess of Mithilā, the lady of Videha, must have given up her life, loudly lamenting, 'Alas, Rāma! Lakṣmaṇa! Alas, Ayodhyā!'

15. "Or I think she may be locked away somewhere in Rāvaṇa's palace, softly lamenting like a caged mynah bird.

16. "How could Rāma's fair-waisted wife, her eyes like lotus petals, a lady born in the House of Janaka, have come under the power of Rāvaṇa?

17. "It is impossible for me to report to Rāma, who is so fond of his wife, whether Janaka's daughter is invisible, hidden, or dead.

18. "It would be wrong for me to report what has happened and equally wrong not to do so. Now what am I supposed to do? It seems to me that I have come to an impasse.

19. "Since the situation has come to this, what would be the proper and timely thing to do?" Thus did Hanumān deliberate in his thoughts.

20. "If I should return from here to the city of the monkey lord without having found Sītā, then what would I have accomplished?

21. "My leaping over the ocean, my entering into Laṅkā, and my seeing the *rākṣasas* will have all been for nothing.

22. "And what will Sugrīva, the assembled monkeys, and the two sons of Daśaratha say to me back in Kiṣkindhā?

23. "If I return to Kākutstha and tell him the most unwelcome news that I have not found Sītā, then he will surely die.

24. "For he will not survive hearing that unwelcome news concerning Sītā, so harsh, dreadful, cruel, painful, and tormenting to his senses.

25. "Seeing him in such a dreadful state—his thoughts fixed on death—wise Lakṣmaṇa, who is deeply devoted to him, will surely die as well.

26. "And when Bharata hears that his brothers are dead, he too will die, and Śatrughna will not survive seeing Bharata dead.

27. "Then, without a doubt, their mothers, Kausalyā, Sumitrā, and Kaikeyī, learning that their sons are dead, will likewise die.

28. "Upon seeing Rāma in such a state, the monkey lord, Sugrīva, filled with gratitude and having honorably formed a compact with him, will give up his life.

29. "Then poor Rumā—depressed, hysterical, dejected, and joyless—will give up her life, tormented by grief for her lord.

30. "And Tārā too—already drawn with grief and tormented by her grief for Vālin—will never survive the death of the king.

31. "How then will Prince Aṅgada survive the death of both his mother and his father and the loss of Sugrīva as well?

32. "Then the forest-dwelling monkeys, overwhelmed by grief for their master, will beat their heads with their palms and fists.

33. "Those monkeys, so well treated by the glorious monkey king—conciliated, rewarded, and honored—will abandon their lives.

34. "Never again will those elephants among monkeys assemble to play in the forests, hills, and caves.

35. "Then, oppressed by the calamity that has befallen their master, they will assemble in the high hills with their sons, wives, and ministers and hurl themselves from the mountain peaks.

36. "All the monkeys will take their own lives by means of weapons, fasting, self-immolation, hanging, or poison.

37. "I anticipate that when I get there, there will be dreadful wailing; for it will mean the destruction of the Ikṣvāku dynasty as well as of the forest-dwelling monkeys.

38. "Therefore I shall not go from here to the city of Kiṣkindhā; for I dare not see Sugrīva without Maithilī.

39. "As long as I stay here and do not return, the two righteous chariot warriors and the wise monkeys will live on in hope.

40. "If I cannot find the daughter of Janaka, I will become a forest hermit, living under a tree, restraining my senses, eating only what falls into my hands or my mouth.

41. "I will build a funeral pyre in some marshy country by the sea—rich in roots, fruits, and water—and there I shall enter the sacred fire, the son of the fire sticks.

42. "Or let the crows and wild beasts devour my body as I sit in meditation duly perfecting my soul.

43. "I think that there is yet another mode of ending one's life that has been sanctioned by the seers. If I do not find Jānakī, I shall enter the water in the prescribed fashion.

44. "This long night that began so auspiciously, that was so lovely, so filled with the potential for fame and glory, has ended in disaster; for I have not found Sītā.

45. "I shall become an ascetic, restraining my senses under a tree. I shall not go back unless I find that black-eyed woman.

46. "For if I should return without having recovered Sītā, then Aṅgada and all the rest of the monkeys will surely die.

47. "Many calamities will ensue in the event of my death. On the other hand, if a person remains alive, he will surely gain felicity. Therefore, I must remain alive. For if I do, then a successful outcome is assured."

48. Thus did that elephant among monkeys reflect on his manifold sorrows over and over, but still he could not surmount his despair.

49. "On the other hand, I could kill the powerful ten-necked Rāvaṇa. Granted, Sītā would still have been abducted, but at least we would have taken vengeance.

50. "Or I can hurl him high across the ocean and present him as a sacrificial offering to Rāma, as one might a sacrificial beast to Śiva, lord of beasts."

51. Having failed to recover Sītā and lost in gloomy thought, the monkey—his mind overwhelmed with grief and brooding—brooded further.

52. "I shall continue to search this city of Laṅkā over and over again until I find Rāma's illustrious wife, Sītā.

53. "For if I should bring Rāma Rāghava here on the strength of what Saṃpāti said and he should not find his wife, he would surely kill all the monkeys.

54. "So I will stay right here, eating barely enough to stay alive and controlling my senses, lest all those men and monkeys perish on my account.

55. "But there stands a large grove of huge *aśoka* trees. I shall go there, for I have not yet searched it.

56. "After first paying obeisance to the Vasus, the Rudras, the Ādityas, the Aśvins, and the Maruts, I shall go there to bring great sorrow upon the *rākṣasas.*

57. "And once I have conquered the *rākṣasas,* I shall bestow the queen, the delight of the Ikṣvāku dynasty, upon Rāma, just as supernatural power is bestowed upon an ascetic."

58. Having brooded in this fashion, his senses overwhelmed with gloomy thought, great-armed Hanumān, son of the wind god Māruta, rose up and said:

59. "Homage to Rāma, Lakṣmaṇa, and to the queen, the daughter of Janaka. Homage to Rudra, Indra, Yama, and Anila the wind god. Homage to the Moon, the Sun, and the hosts of Maruts."

60. When he had offered his obeisance to these divinities and to Sugrīva, Māruti scanned all the directions to take the measure of the *aśoka* grove.

61. Then, when he had mentally traversed the lovely *aśoka* grove, the monkey-son of the wind god Māruta pondered his next move.

62. "Surely this *aśoka* grove, crowded with stands of trees, must be full of *rākṣasas,* for it is carefully tended with every kind of care.

63. "There must be guards posted here to guard the trees; and even the wind—that holy divinity who pervades all things—is not blowing too violently.

64. "I have made myself very small for Rāma's sake and to evade Rāvaṇa. So may the gods and hosts of seers grant me success.

65. "May holy, self-existent Brahmā and the gods—Agni, Vāyu, and Indra invoked by many and wielder of the thunderbolt—ordain success for me.

66–67. "May Varuṇa, noose in hand, the Moon, the Sun, the great Aśvins, all the Maruts, all great beings, and the Lord of Beings, as well as other invisible beings who may govern my path, grant me success.

68. "Oh, when will I see that noble lady's flawless face, which—with its prominent nose, white teeth, bright smile, and eyes like lotus petals—resembles the bright moon, the lord of the stars?

69. "How may I set my eyes today on that poor, frail woman, so violently assaulted by that cruel, despicable, and evil creature, whose beautifully adorned appearance belies his ruthlessness?"

The end of the eleventh *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 12

1. The powerful monkey remained lost in thought for a moment. Then, having mentally traversed the *aśoka* grove, he bounded from Rāvaṇa's mansion to its outer wall.

2–3. Once on the wall, the great monkey, his whole body charged with excitement, saw various trees covered with blossoms at the advent of spring. There were *sālas, aśokas, bhavyas,* blossoming *campakas, uddālakas, nāgavṛkṣas,* mangos, and *kapimukhas.*

4. Then, like an arrow loosed from a bowstring, he leapt swiftly to a grove of trees that was surrounded by a stand of mangos and covered with hundreds of creepers.

5–6. The monkey Hanumān entered and gazed upon that lovely grove, which resounded with the songs of birds. That lovely grove was surrounded on every side by trees of silver and gold. It was made still more beautiful by flocks of birds and herds of deer. It had the splendor of the rising sun.

7. It was filled with all sorts of trees just coming into fruit and flower and was the home of impassioned bees and cuckoos.

8. At that season—when people are filled with excitement and when birds and beasts are everywhere—it abounded with flocks of every sort of bird and was filled with the cries of impassioned peacocks.

9. As he searched for that blameless, fair-hipped princess, the monkey startled birds that had been peacefully sleeping.

10. And as the flocks of birds flew off, they struck the trees with their wings, letting loose showers of blossoms of every color.

11. Covered with blossoms, Hanumān, son of Māruta the wind god, resembled a mountain of flowers there in the midst of the *aśoka* grove.

12. And when the creatures there saw the monkey racing in all directions through the stands of trees, they all thought he was the spirit of springtime.

13. Strewn with all the different kinds of blossoms that had fallen from the trees, the ground there was as lovely as a young woman all bejeweled.

14. Violently shaken by the powerful monkey, the trees let fall their lovely blossoms.

15. Their leaves shaken from their crowns, their fruit and flowers fallen, the trees resembled gamblers who have staked their clothes and jewelry and lost.

16. Shaken by swift Hanumān, those splendid trees in glorious blossom shed their flowers, leaves, and fruits all at once.

17. With nothing left but their trunks, abandoned by the flocks of birds, all the trees became as inhospitable as trees shattered by the wind.

18–19. Crushed by the monkey's tail and fore and hind feet, the *aśoka* grove, its splendid trees smashed, resembled a young woman, her hair disheveled, her makeup smeared, her lovely teeth and lips bruised with kisses, and her body wounded by nails and teeth.

20. The monkey violently tore through the lines of hanging creepers, as does the wind through the masses of clouds over the Vindhya mountains in the rainy season.

21. As he roamed about, the monkey saw charming grounds paved with gemstones, silver, and gold.

22. Here and there were pools of various shapes filled with the purest water with costly, jewel-inlaid stairways leading down to them.

23. They had pearl and coral in place of sand, their bottoms were inlaid with crystal, and they were adorned with beautiful golden trees set along their banks.

24. They had beds of red and blue lotuses in full bloom, and they resounded with the murmuring of *cakravāka* birds, the cries of *natyūhas*, and the calls of *haṃsas*.

25. They were fed on every side by long, limpid streams with trees along their banks and water like nectar.

26. They were completely overhung with hundreds of creepers and surrounded by *santānaka* blossoms. They were provided with groves of various shrubs interspersed with *karavīra* trees.

27–28. Then that tiger among monkeys saw a mountain—the most beautiful mountain in the world—with a huge peak. It looked like a cloud and had a beautiful peak with many lesser peaks around it. It was covered with stone buildings and full of various kinds of trees.

29–31. The monkey saw a stream descending from that mountain, like a beloved woman who, having arisen from her lover's lap, had thrown herself on the ground. It was adorned with trees that trailed their branches in its water so that it resembled an angry young woman restrained by close friends. And the great monkey watched that stream as its waters eddied back so that it now resembled a beloved woman who had returned to her lover, propitiated.

32. A little way beyond it, the tiger among monkeys, Hanumān, son of the wind god, saw lotus ponds filled with flocks of various birds.

33. He also saw an elongated artificial tank filled with cool water. The steps leading down to it were of fine gemstones, and it had pearls in place of sand.

34. It was thronged with herds of various animals, and it had a lovely grove of trees. It was adorned on every side with artificial woodlands and with vast palaces fashioned by Viśvakarman.

35. All the trees there were bursting into fruit and flower. They were surrounded with parasols, raised benches, and raised platforms of gold.

36. There the great monkey spied a solitary golden *śiṃśapā* tree. It was covered with thick foliage and many climbing creepers, and it was surrounded by raised platforms of gold.

37. He saw springs issuing forth from fissures in the earth and other golden trees the color of fire.

38. In the reflected radiance of those trees, which was like that of Mount Meru, the great and heroic monkey thought, "I have been turned into gold!"

39. Gazing upon that tree, which was waving gently in the breeze along with the stand of golden trees and which gave off the sound of hundreds of little bells, he was filled with wonder.

40–41. Then the swift monkey climbed the beautiful blossoming *śiṃśapā* tree with its dense foliage and young sprouts and buds and thought, "From here I shall see Vaidehī, who is so desperately longing for the sight of Rāma. For wandering here and there, distracted with sorrow, she may by chance come this way.

42. "Surely this lovely *aśoka* grove, adorned with *campaka*, sandalwood, and *bakula* trees, must belong to that wicked *rākṣasa*.

43. "And here, too, is this lovely lotus pond filled with flocks of birds; surely Jānakī, Rāma's queen, must come this way.

44. "Surely that beautiful woman Jānakī, Rāghava's beloved, Rāma's queen, who is accustomed to walking through the forest, will come this way.

45. "Moreover, that fawn-eyed woman must be familiar with this grove and so, drawn with brooding on Rāma, she must come to it.

46. "That lovely-eyed lady, pained with her grief for Rāma, must always come here, for she loved living in the forest and used to wander in it.

47. "Then too, the virtuous daughter of Janaka, Rāma's beloved wife, always used to love the creatures of the forest.

48. "Surely Jānakī, that fair and lovely young woman, thinking ahead to the time of the *sandhyā* rituals, will come to this stream with its limpid waters to perform them.

49. "For this lovely *aśoka* grove is a fitting place for the lovely and cherished wife of Rāma, lord of kings.

50. "If indeed that lady, whose face is like the moon, the lord of stars, is still alive, then she will surely come to this stream with its limpid waters."

51. And so, reflecting in this fashion, great Hanumān hid himself in that beautifully blossoming tree, dense with leaves, observing everything, watching, and waiting for the wife of the lord of men.

The end of the twelfth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 13

1. Perched in that tree, Hanumān gazed all around him searching for Maithili. He looked down to the ground and surveyed the entire grove.

2. With its trees and their clinging *santānaka* vines, it looked very beautiful. It was decorated everywhere and filled with heavenly essences and fragrances.

3. It was full of animals and birds and resembled the heavenly Nandana garden. It was crowded with mansions and palaces. It was filled with the songs of birds and the cry of the cuckoo arching above them all.

4. It was made beautiful by lotus ponds filled with red and blue lotuses fashioned of gold. It had many seats with costly coverings and numerous underground chambers.

5. It had lovely trees full of fruit that blossomed all year round. With the splendor of its blossoming *aśoka* trees, it had the radiance of the sunrise.

6. To Māruti, perching there, it looked as though it were ablaze. The branches of its trees looked as if they were being constantly stripped of their leaves by the hundreds of colorful birds, garlanded with flowers, that flew up from them.

7–8. By virtue of its trees—*aśokas* that drive away sorrow, so dense with blossoms down to their roots that they seemed to touch the ground from their weight, and its blossoming *karṇikāras*, and fully blooming *kiṃśukas*—that spot seemed as if ablaze with radiance on every side.

9. And all its many *puṃnāga*, *saptaparṇa*, *campaka*, and *uddālaka* trees with their large roots and beautiful blossoms appeared radiant as well.

10. There were thousands of *aśoka* trees there, some shining like gold, others resembling tongues of flame, still others glistening like blue-black collyrium.

11. The grove was as variegated as Nandana, Indra's grove, and as lovely as Caitraratha, the grove of Kubera. Indeed, it seemed to surpass them both; for it was unimaginable, heavenly, lovely, and filled with radiance.

12. It looked like a second sky with flowers for its host of stars. With blossoms for its hundreds of jewels, it seemed to be a fifth ocean.

13. With its massed trees, honey scented and bearing flowers all year round, and with its birds and flocks of animals with their various cries, the grove was ravishing.

14. With its many wafting fragrances, ravishing the heart with its sweet scents, it seemed to be a second Mount Gandhamādana, rich in fragrances.

15. Not far off in the *aśoka* grove, the bull among monkeys spied a lofty domed palace.

16. White as Mount Kailāsa, it stood surrounded by a thousand pillars. It had stairways worked in coral and railings of burnished gold.

17. It seemed to steal away one's eyes, for it appeared to be ablaze with splendor. Pure white, it stood so tall it seemed to scrape the sky.

18. Then he saw a woman clad in a soiled garment and surrounded by *rākṣasa* women. She was gaunt with fasting. She was dejected and she sighed repeatedly. She looked like the shining sliver of the waxing moon.

19. Her radiance was lovely; but with her beauty now only faintly discernible, she resembled a flame of fire occluded by thick smoke.

20. She was clad in a single, fine yellow garment, now much worn. Covered with dirt and lacking ornaments, she resembled a pond without lotuses.

21. Ashamed, tormented by grief, disconsolate, and suffering, she looked like the constellation Rohiṇī occluded by the planet Mars.

22. She was dejected, her face covered with tears. She was emaciated through fasting. She was depressed, given over to sorrow. Brooding constantly, she was consumed with her grief.

23. No longer seeing the people dear to her but only the hosts of *rākṣasa* women, she was like a doe cut off from her herd and surrounded by a pack of hounds.

24. She had a single braid—like a black serpent—falling down her back. Deserving only happiness and unaccustomed to calamity, she was consumed with sorrow.

25. Closely examining that wide-eyed woman—so dirty and emaciated—he reasoned from these indicative signs, "She must be Sītā!

26. "This woman looks exactly like the one I saw earlier being carried off by that *rākṣasa*, who can take on any form at will."

27. Sītā's face was like the full moon; her eyebrows were beautiful; her breasts were lovely and full. With her radiance that lady banished the darkness from all directions.

28. Her hair was jet black; her lips like *bimba* fruit. Her waist was lovely, and her posture was perfect. Her eyes were like lotus petals, and she looked like Rati, wife of Manmatha, god of love.

29. That lovely woman—as cherished by all living things as the radiance of the full moon—was seated on the ground like an ascetic woman practicing austerity.

30–31. Sighing constantly, that timorous woman resembled a daughter-in-law of a serpent lord. By virtue of the vast net of sorrow spread over her, her radiance was dimmed like that of a flame of fire obscured by a shroud of smoke. She was like a blurred memory or a fortune lost.

32. She was like faith lost or hope dashed, like success undermined by catastrophe or intellect dulled.

33. She was like a reputation lost through false rumors. She was distraught at being prevented from rejoining Rāma and anguished by her abduction by the *rākṣasa.*

34. That delicate, fawn-eyed woman was looking about here and there. Her sorrowful face with its black-tipped eyelashes was covered with a flood of tears. She sighed again and again.

35. Dejected, covered with dirt and grime, and devoid of ornaments—though she was worthy of them—she resembled the light of the moon, the king of stars, obscured by a black storm cloud.

36. As he examined Sītā closely, Hanumān's mind was once more afflicted with uncertainty; for she seemed barely discernible, like some vedic text once learned by heart but now nearly lost through lack of recitation.

37. It was only with great difficulty that Hanumān was able to recognize Sītā without her ornaments, just as one might make out the

sense of a word whose meaning had been changed through want of proper usage.

38. Still, after closely examining the wide-eyed, blameless princess, he concluded that this was indeed Sītā, confirming his judgment through the telltale signs.

39. Then he noticed on Vaidehī's body—beautifying her limbs—the mass of jewelry that Rāma had described.

40–41. "Though blackened with long use, her beautifully formed earrings, her finely crafted 'dog's teeth,' and the handsome jewelry on her hands, variegated with gemstones and coral, are all in their proper places. I think they must be the very ones that Rāma described.

42. "I do not see the ones that fell back there, but those that have not fallen off are undoubtedly the very ones described by Rāma.

43. "Then, caught in a tree, where she had let it fall, the monkeys spied her splendid, yellow upper garment. It looked like a sheet of gold.

44. "On the ground they also found the large, jingling pieces of fine jewelry that she had thrown down.

45. "Although this garment of hers is exceedingly worn from long use, still, surely, it is the same splendid color as the other.

46. "This must be Rāma's beloved golden-hued queen, who, though she is lost to him, has not departed from his heart.

47. "This must be she on whose account Rāma has suffered fourfold misery: because of his compassion, because of his kindness, because of his grief, because of his love.

48. "His compassion has been aroused by the thought that a woman has been lost, his kindness by the thought that a supplicant has perished, his grief because his wife is gone, and his love because his beloved has been taken from him.

49. "The beauty of this black-eyed lady and the perfection of her every limb are just like Rāma's. She must therefore belong to him.

50. "This lady's thoughts are firmly fixed on him and his on her. It is for this reason alone that she and that righteous man have been able to survive even for a moment.

51. "Great-armed Rāma has accomplished the impossible in managing to survive even for a moment without this intoxicating lady, Sītā."

52. Having discovered Sītā in this fashion, the son of Pavana the wind god, in great delight, fixed his thoughts on Lord Rāma and praised him.

The end of the thirteenth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 14

1. When the bull among monkeys had praised praiseworthy Sītā and Rāma, so delightful for his many virtues, he lapsed once more into gloomy thought.

2. After a moment's brooding, powerful Hanumān lamented for Sītā, his eyes brimming with tears.

3. "Sītā is so deeply cherished by Lakṣmaṇa's elder brother, and he was so well trained by his gurus. If even she can suffer such misery, then truly the power of time is inescapable.

4. "But this lady knows the firm resolve of Rāma and wise Lakṣmaṇa, and so she is no more excessively agitated than is the river Ganges at the onset of the rainy season.

5. "Rāghava is a fit mate for Vaidehī, for they are matched in character, age, and conduct as well as in birth and auspicious marks. And that black-eyed lady is likewise a fit mate for him."

6. Gazing at her, who was young and golden and as beloved by all people as Śrī, the goddess of fortune, his thoughts went back to Rāma, and he said these words:

7. "It was for the sake of this wide-eyed lady that mighty Vālin was struck down and Kabandha, Rāvaṇa's equal in might, was slain.

8. "And it was for her sake that Virādha, that *rākṣasa* of fearsome valor, was attacked and killed in battle by Rāma in the forest, just as was Śambara by great Indra.

9. "It was for her sake as well that fourteen thousand *rākṣasas* of dreadful deeds were slaughtered in Janasthāna with arrows like tongues of flame.

10. "It was for her sake that Khara was killed in battle, Triśiras was slain, and mighty Dūṣaṇa destroyed by celebrated Rāma.

11. "The lordship of the monkeys, so difficult to obtain and so highly esteemed throughout the world, had been in the keeping of Vālin. It was because of her that Sugriva acquired it.

12. "And it was also for the sake of this wide-eyed lady that I leapt across the majestic ocean, lord of rivers and streams, and searched this city.

13. "If Rāma were to turn all the land stretching to the sea upside down for her sake, or even the universe itself, it would, in my opinion, be well justified.

14. "If one had to decide the relative worth of the kingship over the three worlds on the one hand and Janaka's daughter on the other, the undivided kingship of the three worlds would not be worth one-sixteenth of Sītā.

15. "For she is Sītā, daughter of the great and righteous King Janaka Maithila, unwavering in her devotion to her lord.

16. "Splitting open the earth, she arose from the land as it was cut by the ploughshare. She was covered with the auspicious soil of the field—resembling lotus pollen.

17. "She is the glorious eldest daughter-in-law of King Daśaratha, who was valorous and noble and never retreated in battle.

18. "She is the beloved wife of the skillful and celebrated Rāma, who knows what is right. But she has now fallen into the hands of the *rākṣasa* women.

19. "Abjuring all pleasures, driven only by the power of her love for her husband, she entered the desolate wilderness with no care for its hardships.

20. "Satisfied with a diet of fruits and roots, devoted to her husband's service, she experiences the greatest delight whether in the wilderness or in a palace.

21. "Her body is of a golden hue, and she always spoke with a smile. Yet she who had never suffered misfortune now must endure this torment.

22. "Rāghava is yearning to see that virtuous lady who has been tormented by Rāvaṇa, as a thirsty man yearns to find a well.

23. "Once he recovers her, Rāghava will surely be as delighted as a king who regains his lost kingdom.

24. "Deprived of all pleasures and cut off from her family, she manages to survive only in the expectation of being reunited with him.

25. "She does not even notice these *rākṣasa* women nor these trees full of fruit and blossoms. For her heart is fixed on just one thing, and she can see only Rāma.

26. "Truly a husband is a woman's finest ornament, surpassing all others. For without him, this lady, though made for beauty, is not beautiful.

27. "Lord Rāma is accomplishing a difficult feat in that he manages to sustain his life and has not died of grief through being deprived of her.

28. "Seeing this lady with her black locks and eyes like hundred-petaled lotuses, who is deserving of pleasure but stricken with pain, even my heart is deeply pained.

29. "Enduring as the earth, the lotus-eyed woman, who was once guarded by Rāghava and Lakṣmaṇa, is now guarded under a tree by *rākṣasa* women with hideous eyes.

30. "Stripped of her beauty like a lotus pond smitten by frost, oppressed by one calamity after another, the daughter of Janaka has been reduced to a pitiable state, like a female *cakravāka* bird separated from her mate.

31. "These *aśoka* trees, their branches bent down under the weight of their blossoms, only intensify her sorrow and so does the thousand-rayed moon with its gentle beams, now rising at the onset of spring."

32. Reflecting in this way on the matter, the monkey came to the firm conclusion that it was indeed Sītā. But, having taken refuge in that tree, the swift and mighty bull among monkeys remained there.

The end of the fourteenth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 15

1. Then the bright moon, resembling a mass of white lotuses, rose into the clear sky, like a *haṃsa* plunging into blue water.

2. With its cool rays, the bright moon refreshed the son of Pavana the wind god, while with its radiance, it seemed as if to serve as his assistant.

3. Then he saw Sītā, whose face was like the full moon. She was weighed down by her burden of grief, like a ship at sea by heavy cargo.

4. Straining to see Vaidehī, Hanumān, son of Māruta the wind god, saw—a short distance away—frightful-looking *rākṣasa* women.

5. One had but one eye. One had but a single ear, while another's ears covered her entire upper body. One had no ears at all. Another had pointed ears, while yet another had her nose on her forehead.

6. One had a huge head; another's neck was long and thin. One had hardly any hair, while another was completely bald. Yet another's hair covered her like a woolen blanket.

7. One had pendulous ears and a bulbous forehead; another's breasts and belly hung down. One's lips protruded, while another's lips were on her chin. Yet another's mouth hung open, while still another's knees stuck out.

8. One was very short; another very tall. One was hunchbacked, another was deformed, while yet another was a dwarf. One was snaggletoothed; another had a sunken face. One had yellow eyes, while another's features were distorted.

9–17. The best of monkeys stared at those *rākṣasa* women, whose appearance caused his fur to bristle. They were deformed, yellowish, black, wrathful, fond of quarrels, and armed with spears, mallets, and war-hammers of black iron. Some had the faces of boars, deer, tigers, buffalo, goats, or jackals. Some had feet like those of elephants, camels, and horses. Others' heads were sunk into their bodies. Some had only one hand; others one foot. Some had the ears of donkeys, horses, cows, elephants, or monkeys. Some had no noses; others had huge ones. Some had crooked noses or noses without nostrils. Some had noses like elephants' trunks, while others had nostrils in their foreheads. Some had the feet of elephants, some had enormous feet, some had feet like cows' hooves, and some had hairy feet. Some had enormous heads, necks, breasts, and bellies. Some had enormous mouths and eyes, while others had long tongues and nails. Some of those dreadful-looking *rākṣasa* women had the faces of goats, ele-

phants, cows, sows, horses, camels, or donkeys. They held lances and war-hammers; and they were wrathful and fond of quarrels. Those *rākṣasa* women were snaggletoothed. Their hair was like smoke, and their faces were hideous. Addicted to meat and wine, they were constantly guzzling strong drink. Their bodies were smeared with flesh and blood, for such was their food.

18–19. They were seated all around the mighty trunk of that massive tree. Beneath it fortunate Hanumān observed that lady, Janaka's daughter, the blameless princess. She was lusterless and wracked with sorrow; her hair was matted with dirt.

20. She resembled a star fallen from the heavens and crashed to earth, its merit exhausted. Although she was richly endowed with a fine reputation because of her virtuous character, she had become impoverished through the loss of her husband's company.

21. Deprived of her splendid ornaments, she was adorned only by her love for her husband. She was imprisoned by the lord of the *rākṣasas* and separated from her kin.

22. She was like an elephant cow captured by a lion and cut off from her herd. She resembled a sliver of the moon obscured by autumn clouds at the end of the rains.

23. From want of her husband's touch, she had been reduced to a wretched state, like a lute that no one plays. She, Sītā, was devoted to the welfare of her husband, but unjustly held in the power of the *rākṣasas*.

24. Hanumān gazed on that lady, who was drowning in a sea of sorrow there in the midst of the *aśoka* grove. Surrounded by those *rākṣasa* women, like the planet Rohiṇī occluded by malignant planets, she resembled a creeper stripped of its blossoms.

25. Her body was covered with dirt, yet she was adorned with her own physical beauty, and so—like a tender lotus stalk covered with mud—she both lacked beauty and possessed it.

26. The monkey Hanumān gazed upon the lovely fawn-eyed lady clad in a worn and soiled garment.

27. But, though her face was despondent, the black-eyed lady Sītā was both confident in the might of her husband and protected by her own virtuous conduct.

28. Hanumān watched fawn-eyed Sītā as she glanced around in all directions like a frightened fawn.

29. She seemed almost to be scorching the sprouting trees with her sighs. She seemed to be a solid mass of sorrow or a wave risen from the ocean of grief.

30. Gazing upon Maithilī, who was emaciated yet perfect in every limb and who was lovely even without her ornaments, Māruti experienced unparalleled joy.

31. Gazing upon that woman of intoxicating eyes, Hanumān shed tears of joy and made obeisance to Rāghava.

32. But the mighty monkey, having paid his obeisance to Rāma and Lakṣmaṇa, remained in hiding, delighted at having found Sītā.

The end of the fifteenth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 16

1. While Hanumān had been exploring the grove with its flowering trees in his search for Vaidehī, the night had drawn nearly to a close.

2. At daybreak, he heard the sound of vedic recitation by *rākṣasa* brahmans, who knew the *vedas* and their six subsidiary sciences.

3. This was precisely the time when great-armed and mighty ten-necked Rāvaṇa would wake to the sounds struck from auspicious musical instruments, charming to the ear.

4. Awakening at his usual time, the mighty lord of the *rākṣasas*, his garlands and clothes disheveled, immediately thought longingly of Vaidehī.

5. Wholly obsessed with her and intoxicated with desire, the *rākṣasa* was unable to contain his passion.

6–9. Adorned with every sort of jewelry and possessed of an unsurpassed majesty, he headed for the *aśoka* grove, gazing about him at the pathways with their jeweled and golden arches. The grove was filled with various trees bursting with every sort of fruit and flower; it was dotted with lotus pools and adorned with various flowers. It was wonderful, made beautiful by constantly impassioned birds. And it was filled with various kinds of artificial animals, beautiful to behold. It was densely wooded, filled with herds of all sorts of animals, and strewn with fallen fruit.

10. A hundred beautiful women accompanied Paulastya as he walked along, just as the women of the gods and *gandharvas* follow great Indra.

11. Some of the women held golden lamps; others held yak-tail fly whisks or palmyra fronds.

12. Some went before, bearing water in golden pitchers; while some walked behind, carrying curved swords.

13. One skilled and lovely woman held a jeweled vessel full of drink in her right hand.

14. Yet another walked behind him holding an umbrella with a golden shaft. It shone like the full moon and looked like a *rājahaṃsa.*

15. Rāvaṇa's exquisite women, their eyes still blurred from sleep and drink, accompanied their mighty lord, as streaks of lightning do a thundercloud.

16. The monkey, son of Māruta the wind god, first heard the sound of the belt ornaments and anklets belonging to those exquisite women.

17. Then the monkey Hanumān spied Rāvaṇa—unparalleled in his deeds and inconceivable in his strength and valor—who had just reached the gateway.

18. He was illuminated on all sides by many lamps filled with fragrant oil and held in front of him.

19. In his desire, arrogance, and passion, and with his large eyes reddened and leering, he seemed like Kandarpa, the god of love incarnate, who had cast aside his bow.

20. He was playfully trailing his splendid upper garment—spotless like the foam of freshly churned milk—for it had slipped from its place and snagged in his armlet.

21. Concealed on his leafy branch, covered by a mass of leaves and blossoms, Hanumān was able to observe Rāvaṇa closely as he approached.

22. Then the elephant among monkeys gazed around him and saw Rāvaṇa's exquisite women, who were so young and beautiful.

23. Surrounded by those extremely beautiful women, the glorious king at last entered the women's grove, which resounded with the cries of beasts and birds.

24. The mighty son of Viśravas, overlord of the *rākṣasas*, with his tapering ears and various kinds of jewelry, was intoxicated. The monkey watched him.

25. Great and powerful, the monkey gazed upon that very powerful *rākṣasa*, who, surrounded by those splendid women, resembled the moon surrounded by stars.

26. The monkey thought, "This must be great-armed Rāvaṇa!" Then Hanumān, that mighty son of Māruta the wind god, crept lower.

27. Although Hanumān was himself endowed with fierce power, he was so shaken by Rāvaṇa's power that he clung there in a hidden place covered with leaves.

28. But as for Rāvaṇa, in his urgent desire to see that fair-hipped woman with her black hair, her full breasts crowding one another, and her dark, darting eyes, he advanced toward her.

The end of the sixteenth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 17

1–2. At that very moment, the young, beautiful, fair-waisted Princess Vaidehī—blameless in every way—caught sight of Rāvaṇa, lord of the *rākṣasas*, who was adorned with the finest jewelry. She began to tremble like a banana plant in a gale.

3. Covering her stomach with her thighs and her breasts with her arms, the beautiful wide-eyed woman sat there weeping.

4. As ten-necked Rāvaṇa gazed upon Vaidehī—dejected, guarded by troops of *rākṣasa* women, and overcome by misery—she appeared to him like a ship foundering in the ocean.

5. She, whose ascetic vows were very severe, rested on the bare earth, like the severed limb of some great forest tree that had fallen to the ground. She, who was worthy of the finest ornaments, was unadorned save for the dirt, which took the place of ornaments on her soiled body.

6. She looked as though she were speeding to the side of Rāma, that celebrated lion among kings, with wishes for her chariot and resolve for her horses.

7. Alone, weeping, and wasting away, given over to brooding and grief, the lovely woman—so utterly devoted to Rāma—could see no end to her misery.

8. Swaying from side to side like the wife of a serpent lord transfixed by a spell, she looked like the constellation Rohiṇi occluded by the malign planet Dhūmaketu.

9. She was like a woman born into a righteous and virtuous traditional family who had, through marriage, become part of a bad one.

10. She was like a fine reputation destroyed, like trust betrayed, like wisdom decayed, and like hope shattered.

11. She was like one's future destroyed, like a command disobeyed, like the skies aflame at a time of catastrophe, and like divine worship improperly performed.

12. She resembled a ruined lotus pond or an army whose heroes have been slain; she was like a light shrouded in darkness or a river run dry.

13. She was like a sacrificial altar defiled, a flame extinguished; she was like a full-moon night on which the orb of the moon has been eclipsed by Rāhu.

14. She was like a lotus pond fouled by the trunks of elephants, its lotus blossoms and leaves torn up, its birds frightened away.

15. Anguished with grief for her husband, she was emaciated, like a riverbed whose waters have been diverted. Without her usual scrupulous cleanliness, she was like a night of the waning moon.

16. She was delicate and splendid in every limb, and she was fit to dwell in mansions lined with jewels. Instead, she was like a newly plucked lotus stalk, withering in the heat.

17. She was like an elephant lord's captured mate who, bound fast to a post and cut off from that leader of the herd, heaves deep sighs in her profound misery.

18. Although she took no care of her long, single braid, it made her look as lovely as the earth with a line of dark forest at the end of the rains.

19. She was exhausted from fasting and emaciated with grief; she was dejected with brooding and fear. She ate almost nothing and was rich only in austerities.

20. With her hands cupped in reverence, anguished by her sorrow, it seemed as if she were supplicating some divinity with all her heart for the defeat of ten-necked Rāvaṇa at the hands of the foremost of the Raghus.

21. Such was the condition of blameless Maithilī, who wept, looking all around her with her red-rimmed, wide, and bright eyes with their lovely lashes. Then Rāvaṇa—to his own undoing—tried to seduce her, though she was completely devoted to Rāma.

The end of the seventeenth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 18

1. Then, with honeyed words fraught with meaning, Rāvaṇa revealed his intentions to that dejected woman as she sat there surrounded, joyless and suffering.

2. "On seeing me, lady with thighs like elephants' trunks, you cover your breasts and stomach as if in your fear you wished to make yourself invisible.

3. "I long for you, wide-eyed lady. Dear lady, you are endowed with every bodily perfection. Stealer of all men's hearts, please look upon me with favor.

4. "There are no men here nor are there other *rākṣasas*, who can change their form at will. So banish your fear of me, Sītā.

5. "For, timorous woman, making love to other men's wives and even carrying them off by force is perfectly appropriate behavior for *rākṣasas.* Let there be no doubt about this.

6. "Nevertheless, Maithilī, I will never touch you unless you desire it, though Kāma, the god of love, may rage through my body to his heart's content.

7. "You must trust me, dear lady. You need have no fear on this account. Give me your true love. You must not become prey to sorrow like this.

8. "This single braid, your sleeping on the ground, your brooding, your soiled garments, and your fasting at the wrong time: such things do not become you at all.

9–10. "Lovely floral garlands, sandalwood, and aloe; various garments, heavenly jewelry, costly drink, carriages, and beds; singing, dancing, and music—accept me, Maithilī, and you shall have it all.

11. "For you are a jewel among women. You must not keep on like this. You should place jewelry on your limbs. Since you have won me, lovely lady, how could you be undeserving of such things?

12. "The lovely bloom of your youth is fading, and—like the swift current of a river—once gone, it will never return.

13. "I think that the creator of all things, the author of all beauty, must have left off his work after fashioning you. For, beautiful woman, there is no other woman to equal you in loveliness.

14. "What man, Vaidehī,—even Grandfather Brahmā himself—could give you up having once laid eyes on you and your extraordinary youth and beauty?

15. "Your face is like the cool-rayed moon, and whichever of your limbs I see captivates my gaze, broad-hipped lady.

16. "You must be my wife, Maithilī! Abandon this folly! You will be the chief queen over all my many magnificent women.

17. "All the choice things I have taken by force from all the worlds will be yours, timid lady, as will my kingdom and myself.

18. "I shall conquer the entire earth with its garland of different cities and present it to Janaka for your sake, lovely lady.

19. "I know of no other in this world who can rival me in strength. Just look at my immense power, irresistible in battle.

20. "Many times have I smashed the gods and *asuras* in battle and ground their standards into the dust. They can no longer stand in hostile ranks before me.

21. "You must desire me. You should, this very moment, put on splendid jewelry. You must put dazzling jewels upon your limbs and let me behold your natural beauty, fully and properly adorned.

22. "Properly adorned and filled with kindness, lovely lady, you should enjoy all pleasures to your heart's content. You must drink, timorous woman, and enjoy yourself. Give as many presents as you like; give away my wealth, even the earth itself.

23. "Enjoy yourself fully, trusting in me. Order me about impudently. Since you will be enjoying yourself through my power, your kinfolk will enjoy themselves as well.

24. "Consider my wealth, fortunate lady, my magnificence, and my fame. Of what use to you, my lovely, is this Rāma with his barkcloth robes?

25. "Rāma has renounced the triumph of a warrior and has lost his royal splendor to become an ascetic, a wanderer in the forest, who sleeps on the bare ground. Indeed, I doubt that he is still alive.

26. "Nor will Rāma ever get even a glimpse of you, Vaidehī, any more than he could of moonlight occluded by the dense, black storm clouds that the cranes herald.

27. "Unlike Hiraṇyakaśipu, who brought his wife back from Indra's clutches, Rāma will never be able to get you back from mine.

28. "Beautiful lady, your smile, teeth, and eyes are lovely. You carry away my heart, as Suparṇa would a serpent.

29. "Since first I set my eyes on you, I have taken no pleasure in my own wives, even though you are emaciated, stripped of ornaments, and clad in a garment of tattered silk.

30. "No matter how many women—replete with every virtue—I may have in my inner apartments, Jānakī, you will rule over them all.

31. "All my women—the finest in all the three worlds—will wait upon you, lady of the raven tresses, as do the *apsarases* upon Śrī, the goddess of good fortune.

32. "Whatever wealth and choice things were once Vaiśravaṇa's, you will now enjoy to your heart's content, woman of lovely brows and hips, as well as all the worlds and me.

33. "Rāma cannot compare to me, my lady, in ascetic power, physical strength, valor, wealth, power, or fame.

34. "So drink, enjoy yourself, amuse yourself, take pleasure in all pleasurable things. I shall bestow heaps of wealth and even the earth itself upon you. Delight in me, delightful one, to your heart's content, and let your kinfolk join you here and delight themselves as well.

35. "In seaside forest groves—canopied with stands of flowering trees and swarming with bees—you will enjoy yourself with me, timid lady, your body ornamented with bright necklaces of gold."

The end of the eighteenth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 19

1. Afflicted and dejected, Sītā listened to those words of the dreadful *rākṣasa.* Then, sorrowfully, she replied in a soft and sorrowful voice.

2–3. Weeping, trembling, and afflicted with sorrow, poor lovely Sītā, lady of the sweet smile—mourning for her husband and utterly devoted to him—placed a straw between Rāvaṇa and herself and said, "Turn your thoughts away from me and fix them on your own wives.

4. "You are no more worthy of having me than is a sinner of acquiring spiritual perfection. And how could a women like me, devoted to one husband, born into a noble family, and married into a meritorious one, do something so contemptible and forbidden?"

5. Having spoken to the *rākṣasa* Rāvaṇa in this fashion, glorious Vaidehī turned her back on him and continued with the following words:

6. "As the virtuous wife of another man, I am not a suitable wife for you. You should properly consider what is right, and you should properly follow the conduct of the virtuous.

7. "You ought to protect the wives of other men, night-roamer, just as you do your own. Make an example out of yourself and make love to your own wives.

8. "Other men's wives bring ruin upon a man—promiscuous, evil-minded, his senses unrestrained—unsatisfied with his own.

9ab–498*. "Whether there be virtuous men in this country or not, it is clear that you do not heed them, for your mind is perverse and utterly averse to proper conduct.

9cd–499*. "Your mind given to delusion, you do not heed the beneficial words that wise men utter; and this will lead to the destruction of the *rākṣasas.*

10. "Even prosperous cities and countries can be brought to ruin if their monarch's mind is uncontrolled and he is addicted to vicious conduct.

11. "With you for its ruler, the city of Laṅkā, filled with heaps of precious things, will soon be destroyed in just this fashion, solely because of your misconduct.

12. "Indeed, all creatures rejoice in the downfall of a shortsighted evildoer brought down by his own doing, Rāvaṇa.

13. "And all the people you have oppressed will, in their delight, say this about you, you evil wretch, 'Thank God that brutal tyrant has met with destruction.'

14. "You cannot seduce me with your power or your wealth, for I am as inseparable from Rāghava as is its radiance from the sun.

15. "Having once laid my head on the venerable arm of the lord of the world, how could I rest it on the arm of any other?

16. "I am the proper consort for that lord of the earth alone, just as is sacred learning for a learned brahman who has bathed in preparation for a religious observance.

17. "Very well then, Rāvaṇa, please reunite me, in my distress, with Rāma, as one might a young elephant cow with the lord of the elephants in the forest.

18. "If you desire to retain your station, and if you wish to avoid a terrible death, it would be appropriate for you to make a friend of Rāma, that bull among men.

19. "Indra's thunderbolt, when hurled, might miss you, and Death himself might long spare you. But once angered, Rāghava, lord of the world, will never spare the likes of you.

20. "You will hear the deafening sound of Rāma's bow, loud as the thunderbolt loosed by Indra of the hundred sacrifices.

21. "Swift, well-jointed arrows, their tips blazing like serpents' mouths, will soon be falling here, marked with the names of Rāma and Lakṣmaṇa.

22. "Those heron-feathered shafts will soon be falling everywhere in the city, slaughtering the *rākṣasas* and bringing life to a halt.

23. "Then that great Garuḍa Vainateya in the form of Rāma will swiftly annihilate those great serpents in the form of the *rākṣasa* lords, just as Vainateya himself annihilates real serpents.

24. "That subduer of his foes, my husband, will quickly take me back from you, just as Viṣṇu took back the glorious royal sovereignty from the *asuras* with his three strides.

25. "When your army of *rākṣasas* had been destroyed in Janasthāna, land of the dead, you, in your impotence, O *rākṣasa*, did this wicked thing.

26. "Vile creature, you entered that desolate ashram only when those two brothers, lions among men, had gone out to the forest; and you carried me off.

27. "If you had caught so much as a whiff of Rāma and Lakṣmaṇa, you would not have been able to stand your ground in their sight any more than a dog at the sight of a pair of tigers.

28. "If you were really to face the two of them in combat, it would be impossible for you to defeat them both. It would be like the defeat of one-armed Vṛtra by the two arms of Indra.

29. "My lord Rāma and Saumitri will draw out your life's breath with their arrows as quickly as the sun does a drop of water.

30. "Whether you flee to Kubera's mountain abode or the assembly hall of King Varuṇa, there is no way that you can escape Dāśarathi any more than a mighty tree—doomed to destruction—can escape the lightning bolt."

The end of the nineteenth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 20

1. When the lord of the *rākṣasas* heard Sītā's harsh words, he responded to her—so pleasant to behold—in a most unpleasant manner:

2. "Whenever a man treats a women gently, he ends up being humiliated. The more I speak sweetly to you, the more I am rejected.

3. "Nonetheless, the desire for you that has arisen in me reins in my anger, as a skilled charioteer reins in his speeding horses on the road.

4. "Truly, desire is one of man's perversities; for it gives rise to compassion and affection in whomever it is aroused.

5. "That is the only reason I do not kill you, my pretty one, even though you deserve death and dishonor and remain devoted to that false ascetic.

6. "A gruesome death would be fitting for you, Maithilī, for each of the harsh things you have said to me."

7. When he had spoken these words to Sītā Vaidehī, Rāvaṇa, lord of the *rākṣasas*, addressed her further in a fresh paroxysm of rage:

8. "I will honor the two-month period that I set as your deadline. But after that, my pretty, you must come to my bed.

9. "Once the two months have passed, if you still do not want me for your husband, then they will slaughter you in the kitchen for my breakfast."

10. Now when those wide-eyed daughters of the gods and *gandharvas* saw Jānakī being threatened by the lord of the *rākṣasas*, they became distressed.

11. They tried to encourage Sītā, who was menaced by that *rākṣasa*, some with movements of their lips, others with gestures of their eyes and faces.

12. Encouraged by the women, Sītā replied to the lord of the *rākṣasas* in words that were for his benefit and that expressed her pride in the power of her virtue:

13. "Evidently there is no one here who takes an interest in what is good for you—someone who would restrain you from this contemptible behavior.

14. "What other man in all the three worlds would so much as think of attempting to woo me? For I am as inseparably the wife of that righteous man as Śacī is the wife of Indra, Śacī's lord.

15. "Now that you have spoken in so vile a fashion to the wife of immeasurably powerful Rāma, where can you flee to escape him, you despicable *rākṣasa*?

16. "It would be as if a proud bull elephant and a rabbit were to meet in the forest. Rāma is like that great elephant and you, wretch, are the rabbit.

17. "You are not ashamed to insult the lord of the Ikṣvākus just so long as you keep out of his sight.

18. "And why is it, ignoble wretch, that these cruel and hideous eyes of yours—all yellow and black—do not fall to the ground as you ogle me?

19. "And how is it, villain, that your tongue does not shrivel as you speak to me, the wife of a righteous man and the daughter-in-law of Daśaratha?

20. "It is only because I have not been so ordered by Rāma and because I wish to preserve intact the power of my austerities that I do not reduce you to ashes with my own blazing power, for that is what you deserve.

21. "It is impossible for me to be taken away from wise Rāma. Doubtless all of this was ordained by destiny to bring about your doom.

22. "How could you, a warrior with all your armies and the brother of Kubera the bestower of wealth, have stooped to luring Rāma away and stealing his wife?"

23. When Rāvaṇa, lord of the *rākṣasas*, heard those words of Sītā Jānakī, he rolled his cruel eyes in rage and glared at her.

24. With his great arms and huge neck, he looked like a black storm cloud. He had the strength and the gait of a lion; he was majestic. His tongue was like a flame and his eyes were fierce.

25. He was tall, and the tip of his crown quivered; he wore brightly colored garlands and ointments. His clothes and floral wreaths were red, and his armlets and jewelry were of burnished gold.

26. With his dark blue waistband wrapped about him, he looked like Mount Mandara with the great serpent wrapped around it to produce the nectar of immortality.

27. Adorned with earrings that resembled the newly risen sun, he looked like a mountain with two *aśoka* trees, their sprouts and blossoms red.

28. Glaring at Sītā Vaidehī with eyes red with rage, Rāvaṇa addressed her once again, hissing like a serpent:

29. "So, you are devoted to that miserable pauper! I shall destroy you this very minute, as the sun with his radiance dispels the twilight of dawn."

30. When he had finished speaking to Maithilī in this fashion, King Rāvaṇa, who made his foes cry out, gave orders to all his dreadful-looking *rākṣasa* women.

31–33. One of them had a single eye, another but a single ear, while another's ears covered her upper body. One had the ears of a cow, another those of an elephant. One had long hanging ears, another no ears at all. One had the feet of an elephant, another those of a

horse; a third had cow's feet, while another had hairy feet. One had but a single eye, another but a single foot. One had enormous feet, and still another had no feet at all. One had an enormous head and neck, and another enormous breasts and belly. One had an enormous mouth and eyes; one had a long tongue, while another had no tongue at all. One had no nose. One had the face of a lion, another a cow's face, while yet another had the face of a sow.

34. He said to them, "All you *rākṣasa* women must get together at once and act so as to make Sītā Jānakī immediately compliant to my wishes.

35. "You must bring Vaidehī around, using any means you can: harsh or gentle tactics, conciliation, gifts, provoking a rift, or even violence."

36. After repeatedly instructing them in this fashion, the lord of the *rākṣasas* continued to menace Jānakī, his mind overcome by lust and wrath.

37. But then, suddenly, the *rākṣasa* woman Dhānyamālinī approached ten-necked Rāvaṇa and, embracing him, said these words:

38. "Come play with me, your majesty. What do you want with this Sītā? The body of a man who desires a woman who does not want him suffers torments, but he who desires a responsive woman experiences enormous delight."

39. Addressed in this fashion by the *rākṣasa* woman, mighty Rāvaṇa was diverted and went back into the palace, which shone with the splendor of the blazing sun.

40. Then those daughters of the gods, *gandharvas*, and great serpents—who formed the retinue of ten-necked Rāvaṇa—reentered his magnificent palace.

41. Thus having menaced Sītā Maithilī, who, though trembling, stood firm in her devotion to righteousness, Rāvaṇa, infatuated by the god of love, left her and returned to his splendid residence.

The end of the twentieth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 21

1. When King Rāvaṇa, who made his foes cry out, had spoken to Maithilī in this fashion and had given his orders to all the *rākṣasa* women, he left.

2. No sooner had the lord of the *rākṣasas* departed and returned to his inner apartments than the horrible-looking *rākṣasa* women swarmed about Sītā.

3. Crowding in upon Sitā Vaidehī, the *rākṣasa* women, beside themselves with fury, addressed her with these exceedingly harsh words:

4. "Sītā, you don't seem to think very much of the idea of being the wife of the great and outstanding ten-necked Rāvaṇa Paulastya."

5. Then, addressing Sītā, whose stomach was as flat as the palm of one's hand, a *rākṣasa* woman called Ekajaṭā spoke these words, her eyes red with rage:

6. "The fourth of the six Prajāpatis was the mind-born son of Brahmā, well known as Pulastya.

7. "Pulastya's mighty mind-born son was the great seer called Viśravas, who was Prajāpati's equal in splendor.

8. "Rāvaṇa, who makes his foes cry out, is his son. Lovely in every limb, you really ought to be the wife of that lord of the *rākṣasas*, wide-eyed woman. Why do you not accept the advice that I have been giving you?"

9. Then a *rākṣasa* woman named Harijaṭā, rolling her eyes, which were like those of a cat, in her anger said these words:

10. "You really should become the wife of the lord of the *rākṣasas* by whom even Indra, the king of the gods, and the thirty-three gods have been vanquished.

11. "How is it that you will not consent to be the wife of that mighty and powerful hero, who is proud of his strength and who never retreats in battle?

12. "Forsaking his beloved wife, deeply cherished and most fortunate of all his women, mighty King Rāvaṇa will make love with you alone.

13. "And abandoning his inner apartments—adorned with every sort of jewel and filled with a thousand women—Rāvaṇa will make love with you alone.

14. "He who has come to you in this way is the one who has often defeated the gods, great serpents, *gandharvas*, and *dānavas* in battle.

15. "How then, vile creature, can you not desire to be the wife of great Rāvaṇa, the lord of the *rākṣasas*, so richly endowed in every way?

16. "How is it, lady of the long eyes, that you do not yield to him in fear of whom the sun does not shine and the wind does not blow?

17. "In fear of him, fair-browed woman, the trees loose showers of blossoms, and the mountains and clouds release their waters according to his whim.

18. "Why is it, lovely one, that you do not set your heart on becoming the wife of Rāvaṇa, king of the *rākṣasas*, king of kings?

19. "We have spoken to you truthfully and properly, charming lady. You should accept what we have said, woman of the lovely smile; otherwise you shall die!"

The end of the twenty-first *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 22

1. The harsh *rākṣasa* women with their hideous faces approached Sītā and harshly spoke these unpleasant words to her:

2. "How is it, Sītā, that you do not wish to live in his inner apartments? They are furnished with costly beds, and they ravish the hearts of all creatures.

3. "As a human female, you set great store in being the wife of a human. But you must turn your thoughts away from Rāma, for you will never again belong to him.

4. "Lovely and blameless woman, as a human female, you are still yearning for that human Rāma, a failure and a weakling who has lost his kingdom."

5. Hearing what the *rākṣasa* women had said, lotus-eyed Sītā, her eyes brimming with tears, spoke the following words:

6. "This wicked thing, despised by everyone, that you have come together to urge upon me will never take hold in my mind.

7. "A human woman can never be a *rākṣasa*'s wife. You may all devour me if you like, but I will never do as you say. Whether he be

downcast or cast out of the kingship, my husband remains my master!"

8. When they heard how Sītā responded, the *rākṣasa* women were beside themselves with rage; and, as they had been so ordered by Rāvaṇa, they threatened her with harsh words.

9. Hiding in the *śiṃśapā* tree, the monkey Hanumān listened in silence as the *rākṣasa* women menaced Sītā.

10–11. Crowding in upon the trembling woman on every side, the *rākṣasa* women repeatedly licked their flaming-red and pendulous lips. In a towering rage, they quickly seized their battle-axes and said, "This woman does not deserve Rāvaṇa, lord of the *rākṣasas*, for her husband!"

12. Menaced by the fearsome *rākṣasa* women, that fair-faced woman moved under the *śiṃśapā* tree, wiping away her tears.

13. Surrounded by the *rākṣasa* women, wide-eyed Sītā approached the *śiṃśapā* tree and stood there overwhelmed by grief.

14. But even though she was emaciated, her face downcast, and her garments soiled, the fearsome *rākṣasa* women went on menacing her from every side.

15. Then a deformed and fearsome-looking, sunken-bellied *rākṣasa* woman named Vinatā, whose very appearance bespoke her rage, spoke:

16. "By now you have adequately demonstrated your love for your husband, Sītā; but, auspicious woman, excess in anything leads to disaster.

17. "Bless you, Maithilī, I am pleased with you, for you have fully observed the rules of human conduct. But now you must heed the good advice that I am about to give you.

18. "You must accept Rāvaṇa, lord of all the *rākṣasas*, as your husband. For he is as valorous and handsome as Indra Vāsava, lord of the gods.

19. "You must give up this insignificant human Rāma and take refuge in Rāvaṇa, who is skillful and exceedingly generous and who speaks kindly to all creatures.

20. "Covering your body with fragrant ointments and adorning yourself with heavenly ornaments, you must, from this day forward,

Vaidehī, become the queen of all the worlds, like the goddess Svāhā, the consort of Agni the god of fire, lovely woman, or Indra's consort, the goddess Śacī.

21. "What are you doing with this insignificant Rāma, who is, in any case, as good as dead, Vaidehī?

22. "If you don't do what I have told you, then all of us will eat you up this very moment!"

23. Then Vikaṭā, a furious *rākṣasa* woman with sagging breasts, raised her fists and addressed her, bellowing:

24. "Wicked-minded Maithilī, in our kindness and gentleness, we have put up with the many inappropriate things that you have said. Yet, still, you will not follow our timely and beneficial advice.

25. "Maithilī, you have been brought to the far shore of the ocean, which no other can reach, and you have been placed in Rāvaṇa's formidable inner apartments.

26. "Since you have been imprisoned in the house of Rāvaṇa and are guarded by us, not even Indra himself, the smasher of citadels, can rescue you.

27. "You must take my words to heart, Maithilī; I am giving you good advice. Enough of these streams of tears; give up your useless grieving.

28. "Choose joy and pleasure instead; give up your constant misery. Sītā, you should enjoy yourself to your heart's content with the king of the *rākṣasas*!

29. "Timid lady, you should know how transient is the youth of women. You should seize happiness before your own youth passes.

30. "Lady of intoxicating eyes, you should roam with the *rāksasa* king through his lovely gardens and mountain parks.

31. "Seven thousand women will be at your command, lovely one. You must accept Rāvaṇa, lord of all the *rākṣasas*, as your husband.

32. "Or else, Maithilī, if you do not do exactly as I have told you, I shall tear out your heart and eat it!"

33. Then another fierce-looking *rākṣasa* woman named Caṇḍodarī said these words as she brandished a huge spear:

34. "The moment I saw this woman that Rāvaṇa has brought here, her eyes darting like a doe's and her breasts trembling with fear, I conceived a tremendous craving.

35. "I conceived a desire to eat her liver, spleen, *utpiḍa*, her heart with all its veins and arteries, her intestines, and her head."

36. Then a *rākṣasa* woman named Praghasā said, "What are we waiting for? Let's strangle this heartless woman!

37. "We will tell the king that the woman is dead, and without a doubt, he will tell us, 'You may eat her!' "

38. Next a *rākṣasa* woman named Ajāmukhī said, "Butcher her; then cut her all up into equal, bite-sized pieces.

39. "Then we can all have a share. I hate arguments! So quickly bring lots of things to drink and all kinds of garlands."

40. Then a *rākṣasa* woman named Śūrpaṇakhā said, "I agree with what Ajāmukhī just said.

41. "So quickly bring wine, the banisher of every sorrow! Let us eat human flesh and dance before the goddess Nikumbhilā."

42. Threatened in this fashion by those dreadful *rākṣasa* women, Sītā, who was like a daughter of the gods, lost her composure and wept.

The end of the twenty-second *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 23

1. As the hostile *rākṣasa* women were harshly saying these many cruel things, the daughter of Janaka began to weep.

2. When virtuous Vaidehī had been addressed in this fashion by the *rākṣasa* women, she replied to them, though she was terrified, in a voice choked with tears:

3. "A human woman can never be a *rākṣasa*'s wife. You can all go ahead and devour me if you like; still, I will never do as you say."

4. Thus Sītā, who was like a daughter of the gods, afflicted with sorrow and menaced by Rāvaṇa, could find no refuge there in the midst of the *rāksasa* women.

5. Sītā shook violently and seemed as if to shrink into herself, like a doe in the forest separated from her herd and beset by wolves.

6. Steadying herself with a large, flowering branch of an *aśoka* tree, she brooded sorrowfully on her husband, her heart broken.

7. Brooding and bathing her full breasts with her flowing tears, she could not find an end to her sorrow.

8. She fell down trembling like a plantain tree in a high wind, terrified of the *rākṣasa* women. She turned very pale.

9. As Sītā was trembling so violently, her long, thick braid shook as well so that it looked like a writhing serpent.

10. Afflicted, overcome by grief, her mind overwhelmed with sorrow, Maithilī sighed, shed tears, and lamented.

11. Overcome by grief, the lovely woman cried out, "Oh Rāma!" and then again, "Oh Lakṣmaṇa!" "Oh Kausalyā, my mother-in-law!" "Oh Sumitrā!"

12–13. "Since I have been able to survive even for a moment misery such as this—separated from Rāma and harassed by these cruel *rākṣasa* women—the popular maxim that the *paṇḍits* quote must be true indeed, 'It is impossible for a man or a woman to die before the appointed time.'

14. "Like a woman without a protector, this wretched woman, whose merit must be small, must surely perish, like a laden vessel struck by strong winds in the midst of the ocean.

15. "Unable to see my husband and fallen into the clutches of the *rākṣasa* women, I am collapsing under my grief, like a riverbank undercut by water.

16. "How fortunate are those who are able to see my lord—his eyes like the inner petals of a lotus—who walks with the valorous gait of a lion and yet is so capable and soft-spoken.

17. "Separated from celebrated Rāma, there is no way that I can survive any more than if I had consumed virulent poison.

18. "What kind of crime did I commit in a previous life that has made me experience such cruel and terrible suffering?

19. "Engulfed by this great sorrow, I wish to end my life. Guarded by these *rākṣasa* women, I will never see Rāma again.

20. "How pathetic is this human state! How wretched to be under the power of another! Although I wish to, I cannot end my life."

The end of the twenty-third *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 24

1. Speaking in this fashion, Janaka's young daughter began to lament, her face cast down and covered with tears.

2. Grieving like a woman possessed, or a madwoman, or a woman in a state of utter confusion, she rolled on the ground like a filly:

3. "Despite Rāghava's vigilance, I was violently and forcibly abducted, wailing, by the *rākṣasa* Rāvaṇa, who can change his form at will.

4. "Fallen into the clutches of the *rākṣasa* women, cruelly menaced, brooding, and overcome with terrible grief, I cannot go on living.

5. "Living among the *rākṣasa* women without the great chariot warrior Rāma, life itself has no meaning for me, let alone wealth and jewelry.

6. "A curse upon me, ignoble and unchaste, in that, wretched creature that I am, I have survived for even a moment without him.

7. "What desire can I have for life or happiness without my beloved, that soft-spoken lord of all the sea-bounded earth?

8. "I shall cast off my body; let them cut it up or eat it. For without my beloved, I cannot long endure this suffering.

9. "I would not touch that night-roamer Rāvaṇa even with my left foot, much less fall in love with the despicable wretch!

10. "He must not understand that I have rejected him, nor can he be cognizant of what he really is and of his own lowly race, since, with his vicious nature, he tries to woo me.

11. "You can slice me, dice me, chop me up, or roast me in a blazing fire! I will still never obey Rāvaṇa; so what is the use of your prattling on so long?

12. "Rāghava is renowned, wise, capable, and compassionate. Therefore I think that it must be the exhaustion of my good fortune that has made this virtuous man so pitiless.

13. "For why has he who single-handedly annihilated fourteen thousand *rākṣasas* in Janasthāna not come for me?

14. "This *rākṣasa* Rāvaṇa, who holds me captive, has very little strength. Surely my husband is capable of killing him in battle.

15. "Why then has Rāma, who slew in battle that bull among *rākṣasas* Virādha in the Daṇḍaka forest, not come for me?

16. "Granted, it is difficult to assault Laṅkā, which is situated in the middle of the ocean. Still, there is nothing in the world that can stop the flight of Rāghava's arrows.

17. "Why has Rāma, so firm in his valor, not come to rescue his beloved wife, who has been carried off by a *rākṣasa*?

18. "I think that the older brother of Lakṣmaṇa must not know that I am here. For if that mighty man knew it, would he then endure this outrage?

19. "For the king of the vultures, who knew that I had been abducted and might have so informed Rāghava, was slain in battle by Rāvaṇa.

20. "It was a great deed that Jaṭāyus performed in trying to rescue me, despite his advanced age, in single combat with Rāvaṇa.

21. "If Rāghava knew that I were here, then in his wrath, he would this very day rid the world of *rākṣasas*.

22. "He would wipe out the city of Laṅkā and dry up the mighty ocean. He would destroy the name and the reputation of that vile Rāvaṇa.

23. "There can be no doubt that just as I have been weeping, so will there be—in house after house—still greater weeping on the part of the *rākṣasa* women whose husbands have been slain. For Rāma together with Lakṣmaṇa will seek out Laṅkā and bring about the slaughter of the *rākṣasas*.

24. "For no enemy whom those two spy lives even for a moment. Indeed, soon this city of Laṅkā will resemble a cremation ground filled with flocks of vultures, its roads thick with the smoke of funeral pyres.

25. "In a very short time I shall gain my heart's desire. Your evil conduct foretells the downfall of you all.

26. "Evil portents such as are now seen in Laṅkā show that in a very short time the city will be stripped of its splendor.

27. "For it is certain that once the evil lord of the *rākṣasas*, Rāvaṇa, is slain, his unassailable citadel of Laṅkā will wither away like a young widow.

28. "Once its lord is killed, the city of Laṅkā, so rich in holy festivals, together with its *rākṣasas*, will resemble a beautiful woman whose husband has died.

29. "Very soon now I shall surely hear the sound of weeping *rākṣasa* maidens afflicted with grief in every house here.

30–31. "If only heroic Rāma, the corners of his eyes bloodred, should learn that I am living in the house of Rāvaṇa, the citadel of Laṅkā would be consumed by his arrows: plunged into darkness, its splendor destroyed, its bulls among *rākṣasas* slaughtered.

32. "But the time that was allotted me by that cruel and vile Rāvaṇa has now all but elapsed.

33. "Now a great calamity arising from unrighteousness is about to befall these criminal *rākṣasas*, who do not know right from wrong.

34. "These flesh-eating *rākṣasas* simply do not understand proper conduct. Undoubtedly, this *rākṣasa* will have them fix me for his breakfast.

35. "Oh, in my great suffering what shall I do without him—without seeing my handsome Rāma, the corners of his eyes bloodred?

36. "If only there were someone here to give me poison, then, deprived of my husband, I would soon meet Vaivasvata, the god of death.

37. "Lakṣmaṇa's elder brother, Rāma, must not know that I am alive. For if they knew, it is impossible that the two of them would not scour the earth for me.

38. "Surely the heroic elder brother of Lakṣmaṇa has gone—out of grief for me—from here to the world of the gods, leaving his body behind on earth.

39. "How fortunate are those gods, *gandharvas*, perfected beings, and supreme seers who now can see Rāma, my lotus-eyed lord.

40. "The wise royal seer Rāma, who is desirous only of righteousness, is, in reality, the supreme soul. Perhaps he has no use for me as a wife.

41. "Generally people have affection only for those who are actually present. There is no love for those who are far away. But then again, it is only ingrates who diminish their affection in this way. Rāma would never do so.

42. "Is it that I am completely devoid of good qualities, or is it just the exhaustion of my good fortune, that I, Sītā, a young woman, should be bereft of Rāma, who is deserving of only the finest things?

43. "It would be better for me to die than to live without the great hero Rāma, tireless in his actions, destroyer of his foes.

44. "Or perhaps the two brothers, the foremost of men, have laid down their weapons and are wandering in the forest as forest dwellers, subsisting on roots and fruit.

45. "Or perhaps Rāvaṇa, the wicked lord of the *rākṣasas*, has slain the heroic brothers Rāma and Lakṣmaṇa by means of some trick.

46. "At such a time as this, I can wish only to die, but even in such suffering, death is not permitted for me.

47. "Fortunate, indeed, are those great and blessed sages who are revered for their truthfulness, who have subdued their minds, and for whom there is neither pleasure nor aversion.

48. "Pleasure arises from pleasant things, great aversion from the unpleasant. Homage to those great ones who detach themselves from both!

49. "Abandoned here by my beloved, celebrated Rāma, and fallen into the clutches of the wicked Rāvaṇa, I shall end my life."

The end of the twenty-fourth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 25

1. Addressed in so vehement a fashion by Sītā, the *rākṣasa* women were beside themselves with rage. Some of them went hurrying to report to Rāvaṇa.

2. The other dreadful-looking *rākṣasa* women closed in on Sītā and once again began harshly to speak to her with the same ill-intentioned words.

3. "Vile Sītā, fixed in your evil ways, today—this very minute—the *rākṣasa* women will devour your flesh to their heart's content."

4. But, at that very moment an elderly *rākṣasa* woman named Trijaṭā, who had been sleeping, saw those vile creatures menacing Sītā and said:

5. "Eat yourselves, vile creatures! You shall never devour Sītā, Janaka's beloved daughter and the daughter-in-law of Daśaratha.

6. "I just now had the most frightening, hair-raising dream, which foretold the annihilation of the *rākṣasas* and the triumph of this woman's husband."

7. When the *rākṣasa* women, who had been beside themselves with rage, were addressed in this fashion by Trijaṭā, they became frightened, and they all said these words to her:

8. "Tell us what was it like, this dream of yours, that you had in the night."

9. When Trijaṭā heard these words coming from the mouths of the *rākṣasa* women, she began to tell them about the dream she had had at daybreak:

10. "I saw Rāghava. He was riding in a celestial palanquin made of ivory. Yoked to a thousand horses, it was moving through the sky.

11. "And in that dream I saw Sītā as well. She was dressed in garments of white, and she stood on a white mountain surrounded by the sea. Rāma and she were as inseparably united as the sun and its radiance.

12. "Then I saw that Rāma and Lakṣmaṇa had mounted a great four-tusked elephant that looked like a mountain, and they were advancing.

13. "Then those two tigers among men, wearing garlands and clothing of white and blazing with their own inner power, were waiting in attendance upon Jānakī.

14. "On the top of that mountain, Jānakī mounted the back of that elephant, which was ridden through the sky by her husband.

15. "And I saw that lotus-eyed woman rise from her husband's lap to stroke the sun and moon with her hands.

16. "That magnificent elephant, ridden by the two princes and wide-eyed Sītā, was standing above Laṅkā.

17. "Then I saw Rāma himself, riding with Lakṣmaṇa in a chariot drawn by a yoke of eight white bulls. He was wearing garlands and clothing of white, and he was accompanied by his brother Lakṣmaṇa and his wife, Sītā.

18. "I also saw Rāvaṇa. He had just fallen from his flying palace, Puṣpaka, and was lying on the ground. His garments were black and his head was shaved. A woman was dragging him along.

19. "Then he was traveling toward the south in a chariot yoked to donkeys. He was covered with red garlands and unguents, and he was plunging into a pool of mud.

20. "A black woman with red garments, her body smeared with mud, had lassoed ten-necked Rāvaṇa around the neck and was dragging him to the south, the direction of Yama, god of death.

21. "Then ten-necked Rāvaṇa mounted on a boar, Indrajit on a crocodile, and Kumbhakarṇa on a camel were all heading south.

22. "There was a vast assembly of *rākṣasas* there, noisy with the sound of singing and musical instruments. They were all drinking, and their garlands and garments were all red.

23. "Then I saw the lovely city of Laṅkā—filled with horses and chariots—its towers and archways crumbling, fall into the sea.

24. "All the *rākṣasa* women were there—drinking oil, dancing, and laughing loudly—in a Laṅkā now blackened by ash.

25. "Kumbhakarṇa and all the other bulls among the *rākṣasas* had put on red garments and had plunged into a pool of cow dung.

26. "Run away! Disappear! Rāghava will recover Sītā, and in a towering rage, he will destroy this city along with all the *rākṣasas*.

27. "Rāghava will not be pleased with those who have reviled and threatened his cherished and beloved wife, who devotedly shared his forest exile.

28. "So you had better stop your cruel taunts and speak in a conciliatory fashion. We should entreat with Sītā. That is what I think.

29. "An unhappy woman about whom one has a dream of this kind is sure to be freed from all her troubles and to attain supreme felicity.

30. "What is the use of all this talk, *rākṣasa* women? You must go and entreat with her whom you have been menacing, for a dreadful danger to the *rākṣasas* has now arisen in the form of Rāghava.

31. "Now only Maithilī, the daughter of Janaka—and only if she is propitiated by our falling at her feet—can save the *rākṣasa* women from this grave danger.

32. "For I have not noticed even the slightest indication of any ominous signs anywhere on the person of this wide-eyed woman.

33. "I think that she has merely suffered a dimming of her radiance. This lady does not deserve to suffer; and she is the one I saw standing in the sky.

34. "I foresee the accomplishment of Vaidehī's desires—the destruction of the lord of the *rākṣasas* and the victory of Rāghava—to be at hand.

35. "Her eye as broad as a lotus petal is throbbing, and that is an omen that she will hear very welcome news.

36. "And well-bred Vaidehī's arm—just the left one—has begun to tremble spontaneously, its hairs bristling slightly with joy.

37. "Her unsurpassed left thigh, which resembles an elephant's trunk, foretells by its trembling that Rāghava will soon stand before her.

38. "And that bird, perched in its nest on the branch and joyously pouring forth its lovely sweet notes over and over again, seems, in uttering its words of warm welcome, to be repeatedly encouraging Sītā."

The end of the twenty-fifth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 26

1. When Sītā, so filled with pain, had heard the painful words of Rāvaṇa, lord of the *rākṣasas*, she was as terrified as the daughter of an elephant king attacked by a lion in the depths of the forest.

2. Surrounded by the *rākṣasa* women and cruelly menaced by the words of Rāvaṇa, timorous Sītā lamented, like a little girl abandoned in the midst of a desolate wilderness.

3. "Virtuous folk in the world have a popular saying that there is no such thing as untimely death. Alas it must be true if I, who lack all merit, have managed to survive even for a moment under such abuse.

4. "Devoid of happiness and filled with so much pain, truly my heart must be very hard indeed, since it has not shattered into a thousand pieces, like a mountain peak struck by lightning.

5. "Surely suicide could not be reckoned as a crime in my case, since this creature—so hateful to my sight—is going to kill me anyway, while I am no more able to give him my affection than is a brahman able to teach a vedic *mantra* to a *śūdra.*

6. "Surely if Rāma, the lord of the world, does not come, the vile lord of the *rākṣasas* will soon dismember me with sharp knives, as a surgeon might a fetus in the womb.

7. "Alas, the two months allotted me, who have already suffered so long, will soon elapse! Then it will be for me, just as it would be for a thief, imprisoned and condemned to death for a crime against the crown, on the morning of his execution.

8. "Oh Rāma! Oh Lakṣmaṇa! Oh Sumitrā! Oh mother of Rāma, and my own mother as well! This luckless woman will perish like a ship foundering in a storm at sea.

9. "Those vigorous sons of the lord of men must have been killed on my account through the strength of that creature in the form of a deer, just as a pair of bulls or lions might be killed by a bolt of lightning.

10. "It must have been Death himself in the guise of a deer who deluded hapless me at that time when, fool that I am, I sent away my husband—the elder brother of Lakṣmaṇa—and the younger brother of Rāma as well.

11. "Alas, Rāma of the long arms, true to your vows! Alas, you whose face rivals the full moon! Alas, you benefactor and beloved of the whole world! You do not realize that I am to be slain by the *rāksasas.*

12. "My taking you for my sole divinity, my long suffering, my sleeping on the ground, and my rigorous adherence to righteousness—all this—my utter devotion to my husband, has been in vain, like the favors men do for ingrates.

13. "All my righteous conduct has been in vain and my exclusive devotion to my husband useless. For, pale and emaciated, I cannot see you; I am cut off from you without hope for our reunion.

14. "Once you have carried out your father's orders to the letter and have returned from the forest with your vow accomplished, you will, I think, make love with wide-eyed women, carefree, your purpose accomplished.

15. "But as for hapless me, Rāma, after having loved you so long, given you all my heart—to my own undoing—and practiced my vows and penances in vain, I shall abandon my accursed life.

16. "I would quickly take my life with poison or some sharp weapon, but there is no one in the *rākṣasa*'s household to give me either."

17. Burning with grief and brooding constantly on all these things, Sītā gathered her woven braid in her hand and said, "I shall hang myself by my woven braid and enter the presence of Yama, god of death."

18. Thus did Sītā lament over and over, fondly remembering Rāma with all her heart. Then, trembling, her mouth gone dry, she approached the great blossoming tree.

19–20. She, whose every limb was soft, approached the tree and took hold of one of its branches. Then she, whose limbs were lovely, began to think about Rāma, Rāma's younger brother, and her own family. And as she did so, many auspicious omens—well known in the world—appeared and inspired her with courage. They were omens such as had previously appeared and had been proven accurate.

The end of the twenty-sixth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 27

1. Yet even as blameless and lovely Sītā, afflicted and bereft of all joy, stood there reduced to such a state, her mind in utter dejection,

auspicious omens appeared to her like dependents before a wealthy man.

2. That fair-tressed woman's lovely left eye—wide, white, black in the center, and fringed with curling lashes—began to tremble like a dark red lotus set trembling by a fish.

3. Her left arm—so lovely, shapely, full, and round—which was fit for the finest aloe and sandalpastes and which had so long been caressed by her peerless beloved, now too began to tremble.

4. And of her thighs, which pressed so close against each other, the lovely left one—full and resembling an elephant's trunk—began to throb, foretelling that Rāma would soon stand before her.

5. Then the auspicious and golden but slightly soiled garment of that bright-eyed woman—her limbs lovely and her teeth like the tips of jasmine buds—began to slip from its place.

6. The fair-browed woman seemed to be restored to life by these and other auspicious signs she knew from before to be harbingers of good tidings, just as a seed—parched by wind and sun and nearly dead—revives with the rain.

7. Her face—its lips like *bimba* fruit, its eyes, brows, bordering locks, and curling lashes lovely, and its teeth brilliant white—resembled the moon suddenly freed from the mouth of Rāhu, demon of the eclipse.

8. Her sorrow dispelled, her lethargy gone, her fever cooled, and her spirit restored by joy, the noble lady's face lent her the same radiance as the cool-rayed, waxing moon lends the night in rising.

The end of the twenty-seventh *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 28

1. Now valorous Hanumān had fully overheard everything that had passed between Sītā and Trijaṭā as well as the threats of the *rākṣasa* women.

2. As the monkey looked down upon that lady, who resembled a goddess in the Nandana gardens, several thoughts occurred to him.

3. "I have at last found her whom many thousands and tens of thousands of monkeys are seeking in all directions.

4. "I have also seen whatever was to be seen by a well-trained spy moving about covertly to determine an enemy's strength.

5. "I have now seen the relative strengths of the *rākṣasas* and their citadel, as well as the power of Rāvaṇa, their lord.

6. "It is now fitting for me to console the wife of him who is immeasurable and compassionate to all creatures, for she is longing to see her husband.

7. "I must comfort her whose face is like the full moon, for she who has never before experienced suffering can see no end to this suffering of hers.

8. "It would be wrong of me to leave without having first comforted this lady, whose mind is overwhelmed by grief.

9. "For if I were simply to leave, the glorious princess Jānakī, seeing no salvation, might take her own life.

10. "It would also be proper for me to reassure the great-armed warrior whose face is like the full moon and who is yearning for the sight of Sītā.

11. "But I cannot speak to her right in front of those *rākṣasa* women. What then am I to do in this predicament?

12. "Still, if I do not comfort her through the remaining portion of the night, there can be no doubt that she will take her own life.

13. "And if Rāma should ask me, 'What message did Sītā have for me?' what could I possibly tell him if I had not spoken with that fair-waisted woman?

14. "If I were to return from here in haste without bringing a message from Sītā, then—in his rage—Kākutstha might burn me up with his fiery glance.

15. "If that were the case, then my having engaged my master on Rāma's behalf and his coming here with his armies would be all in vain.

16. "So I shall remain here, waiting for some lapse in the vigilance of the *rākṣasa* women, at which point I may quietly comfort this woman, who is filled with so much sorrow.

17. "Since I am so very tiny and a monkey to boot, I had best speak Sanskrit, the language of humans.

18. "On the other hand, if I were to speak Sanskrit like a brahman, then Sītā would take me for Rāvaṇa and be frightened.

19. "Still, I must speak comprehensibly to her in the language of the people, for there is no other way for me to reassure this blameless woman.

20. "When she sees what I look like and hears how I speak, Jānaki, who has already been terrorized by the *rākṣasas*, may become terrified once again.

21. "And if the virtuous, wide-eyed lady should become terrified, she might cry out, taking me for Rāvaṇa, who can change his shape at will.

22. "And if Sītā should cry out, then that dreadful horde of *rākṣasa* women, like death itself, would rush here at once, armed with all manner of weapons.

23. "Then those hideous creatures would swarm all around me, trying their utmost to capture or kill me.

24. "If they should see me leaping among the trunks, limbs, and branches of these great trees, they would be filled with fear and apprehension.

25. "When they see my huge form as I race through this grove, the hideous *rākṣasa* women will be terrified.

26. "Those *rākṣasa* women would then summon the *rākṣasas* who are employed by the *rākṣasa* lord in his household.

27. "Those terrifying creatures will come rushing swiftly in turn to join the fray with spears, arrows, swords, and various other weapons in their hands.

28. "If I were to be surrounded by the army of the *rākṣasas*, I could, in the fury of battle, utterly destroy it. But then I might not be able to reach the farther shore of the mighty ocean.

29. "On the other hand, a large number of those swift creatures might pounce on me and capture me. Then she would not get my message, for I would be a prisoner.

30. "Or these creatures, who delight in violence, might kill the daughter of Janaka. Then the entire mission of Rāma and Sugrīva would come to nothing.

31. "Jānakī is now dwelling in this hidden and inaccessible country, which is surrounded by *rākṣasas* and completely isolated by the sea.

32. "If I were to be killed or taken in battle by the *rākṣasas*, I cannot think of anyone else who could help Rāma to accomplish his mission.

33. "Even upon reflection, I can think of no monkey who could leap over the great sea—a hundred leagues across—if I were slain.

34. "True, I am capable of annihilating thousands of *rākṣasas*, but then I would not be able to reach the far shore of the mighty ocean.

35. "Then again, battle is an uncertain business, and I do not like uncertainty. For what intelligent person would unreflectingly engage in an affair whose outcome is uncertain?

36. "Such is the great drawback in my speaking to Sītā. On the other hand, if I do not speak to her, Vaidehī may take her own life.

37. "If the place and time are not propitious or if the agent is injudicious, even well-conceived plans can come to nothing like darkness at sunrise.

38. "Even a firm decision as to what ought or ought not be done can come to nothing. For messengers who think they are clever can destroy an undertaking.

39. "How can the failure of the mission be avoided? How can I avoid making a blunder? How can I ensure that my leaping over the ocean will not prove to have been in vain?

40. "How might she hear what I have to say without becoming terrified?" When he had reflected in this fashion, wise Hanumān reached a decision.

41. "If I speak about her husband, Rāma, tireless in action, then I will not frighten her, for her mind will be absorbed in thoughts of him.

42–43. "If I speak words that are auspicious and in keeping with righteousness concerning celebrated Rāma, foremost of the Ikṣvākus, then in speaking these sweet words, I shall be able to get her to hear me out. I shall tell her everything in such a way that she believes me."

44. Thus demonstrating in many ways his concern for the wife of the lord of the universe, noble Hanumān—still hidden within the branches of the tree—began to speak sweetly and truthfully.

The end of the twenty-eighth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 29

1. When he had deliberated in all these different ways, the great monkey spoke these sweet words within range of Vaidehī's hearing:

2. "There once was a king named Daśaratha, a master of chariots, elephants, and horses. He was pious in conduct, greatly renowned, honorable, and glorious. Born in a line of universal emperors, he was equal in strength to Indra, smasher of citadels.

3. "He was devoted to nonviolence, magnanimous, merciful, and truly valorous. He was the chief of the House of Ikṣvāku, and he was both prosperous and the increaser of prosperity.

4. "He was a bull among kings and very majestic. He was marked with all the signs of kingship. Happy and a giver of happiness, he was renowned throughout the four-cornered earth.

5. "His beloved eldest son—whose face was like the moon, the lord of stars—was named Rāma. He was learned and was the foremost among all bowmen.

6. "That scorcher of his enemies was the guardian of his own conduct and of his kinsmen. He was the guardian of all creatures and of righteousness itself.

7. "On the orders of his aged father, steadfast in truthfulness, that hero went into exile in the forest accompanied by his wife and his brother.

8. "There Jānakī was abducted by Rāvaṇa in his rage at hearing that Rāma, while out hunting in the deep forest, had killed Khara and Dūṣaṇa and effected a slaughter in Janasthāna.

9. "And now I have found her, for she is just as I heard Rāma describe her in respect to her beauty, her complexion, and her splendor."

10. When he had spoken these words, that bull among monkeys fell silent. But as for Jānaki, she was greatly astonished to hear them.

11. That timorous lady of the beautiful, curling tresses turned her face, framed by her flowing hair, upward and gazed at the *śiṃśapā* tree.

12. Looking sideways, up, and down, she spied at last the inconceivably wise son of the wind god and minister of the lord of the monkeys. He looked like the rising sun.

The end of the twenty-ninth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 30

1. Her thoughts in a whirl, the lady spied a monkey hidden among the branches. He was soft-spoken and humble.

2. Seeing the splendid monkey standing humbly before her, lovely Maithili thought, "This must be a dream!"

3. When she saw him, she completely lost consciousness and seemed almost as if dead. When, after a long time, she had regained consciousness, the wide-eyed lady thought:

4. "I have just now had a horrible dream! A monkey in a dream is held by all the *śāstras* to be inauspicious. May no evil befall Rāma, Lakṣmaṇa, or my father, King Janaka!

5. "But this cannot be a dream! For afflicted as I am with grief and sorrow, I cannot sleep. And there is no rest for me, so long as I am separated from him whose face is like the full moon.

6. "I am tormented by my love for him, my every thought is of him, and, from my incessant brooding upon him, I see and hear him constantly.

7. "I think this must be some hallucination, but then I reason with my mind, 'What is the basis for this? Such a thing has no substance.' But this creature who is addressing me has a clearly perceptible form.

8. "I pay homage to Bṛhaspati, lord of speech, along with Indra, wielder of the thunderbolt; to self-existent Brahmā, and to Agni, eater of oblations. Let what this forest creature has said in my presence prove true and not otherwise."

The end of the thirtieth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 31

1. Placing his cupped hands to his head, mighty Hanumān, son of Māruta the wind god, then addressed Sītā in a sweet voice:

2. "Who are you, blameless lady, your eyes like lotus petals, who stand here in a garment of worn silk clinging to a branch of this tree?

3. "Why do tears of sorrow pour from your eyes, like water dripping from two lotus petals?

4. "Which one of the gods, *asuras*, great serpents, *gandharvas*, *rākṣasas*, *yakṣas*, or *kinnaras* are you, lovely one?

5. "Or are you one of the Rudras, Māruts, or Vasus, fair-faced woman? Lovely lady, you seem to me to be a divinity.

6. "Can you be Rohini, foremost of heavenly bodies, excellent and endowed with every virtue, who—separated from your lord, the moon—has fallen from the world of the gods?

7. "Or, black-eyed woman, are you not auspicious Arundhatī, who has annoyed her husband Vasiṣṭha through anger or foolishness?

8. "Fair-waisted woman, can it be that you are grieving for a son, a father, a brother, or husband who has passed from this world to the next?

9. "I have observed your figure and the characteristic signs on your body, and I have concluded that you must be the queen of some lord of the earth and the daughter of a king.

10. "Bless you. Please tell me, since I am asking, if you are that Sītā whom Rāvaṇa carried off by force from Janasthāna?"

11. Hearing these words, Vaidehī, who was thrilled by the mention of Rāma's name, replied to Hanumān, who was still up in the tree:

12. "My name is Sītā. I am the daughter of the great Janaka Vaideha and the wife of wise Rāma.

13. "For twelve years I lived in Rāghava's house, enjoying all human pleasures and having everything that I could possibly want.

14. "Then—in the thirteenth year—the king, along with his preceptors, undertook the consecration of that heir to the Ikṣvāku dynasty as king.

15. "But while the preparations for Rāma's consecration were under way, Queen Kaikeyī said these words to her husband:

16. " 'Henceforth I shall take neither food nor drink. If Rāma is consecrated, that will mark the end of my life.

17. " 'If, foremost of kings, what you promised when you were pleased with me is not to prove false, Rāghava must go to the forest.'

18. "When the king, who was always true to his promise, heard those cruel and unwelcome words of Queen Kaikeyī and remembered granting her boons, he fainted.

19. "Then, weeping, the elderly king—so firm in his adherence to the code of truthfulness—had to beg his eldest, glorious son for the kingdom.

20. "That majestic prince immediately accepted his father's words with all his heart, for they were far more important to him than his own consecration. He then gave voice to his acceptance.

21. "Truly valorous Rāma only gives, he never takes. And he would never speak unkindly, even to save his life.

22. "The glorious prince cast aside his costly garments, abandoned the kingship wholeheartedly, and consigned me to the care of his mother.

23. "But, leading the way before him, I at once set forth to be a forest dweller. For without him life, even in heaven, would have no charm for me.

24. "But even before that, illustrious Saumitri, delighter of his friends, had adorned himself in bark garments in order to accompany his elder brother.

25. "Firm in our vows, adhering strictly to our lord's command, we entered that impenetrable wilderness, which none of us had ever seen before.

26. "It was while that prince of immeasurable might was living in the Daṇḍaka forest that I, his wife, was abducted by wicked *rākṣasa* Rāvaṇa.

27. "He has set for me two months as a grace period. At the end of the two months, I must die!"

The end of the thirty-first *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 32

1. When Hanumān, protector of the monkey troops, heard Sītā, who had been so overwhelmed by sorrow after sorrow, he responded to her with these comforting words:

2. "My lady, I am a messenger who has come to you at the bidding of Rāma. Rāma is well, Vaidehī, and inquires about your well-being.

3. "My lady, Dāśarathi, foremost among those who know the *vedas*, and who has mastered the weapon of Brahmā as well as the *vedas*, inquires about your well-being.

4. "And your husband's beloved follower, immensely powerful Lakṣmaṇa, himself tormented by grief, bows his head in obeisance to you."

5. When the lady heard that those two lions among men were well, her whole body trembled with joy, and she spoke to Hanumān:

6. "Indeed, it seems to me that the popular saying, 'Joy will eventually come to a person who lives, even if it takes a hundred years,' is true."

7. Through their meeting in this fashion, both of them experienced extraordinary delight. Then, trusting in one another, they engaged in conversation.

8. Hearing the words of Sītā, so downcast with sorrow, Hanumān, protector of the monkey troops, began to draw nearer.

9. But the closer Hanumān came, the more Sītā began to suspect that he was really Rāvaṇa.

10. "Oh what a stupid thing I have done to tell him all of this! Surely this must be Rāvaṇa, who has taken on another form."

11. Emaciated from grief, that woman of flawless limbs then let go of the branch of the *aśoka* tree and collapsed to the ground.

12. The great-armed monkey prostrated himself before the daughter of Janaka, but—once more overcome with fear—she could not look at him.

13. When at last Sītā, her face like the moon, saw him making his obeisance, she heaved a deep sigh and in her sweet voice addressed the monkey:

14. "If you are, in fact, Rāvaṇa, master of illusion, employing illusion to further torment me, then it is not right.

15. "Surely you are the same Rāvaṇa I saw in Janasthāna, the one who had abandoned his natural appearance and taken on that of a wandering ascetic.

16. "Night-roaming *rākṣasa*, you who can change your shape at will, it is not right for you to further torment me now that I am disconsolate and emaciated from fasting.

17. "But if you have really come here as a messenger of Rāma, then bless you. I would like to question you further, best of monkeys, for I love to hear about Rāma.

18. "Please speak further about the virtues of my beloved Rāma. You steal away my heart, gentle monkey, as the current of a river does the riverbank.

19. "Oh! How delightful is this dream in which I—so long ago abducted—now see a forest creature sent by Rāghava.

20. "If I could only see heroic Rāghava and Lakṣmaṇa—even in a dream—I should not give way to despair. But even my dreams have been horrible.

21. "But I do not think this is a dream. For no one who sees a monkey in a dream experiences good fortune; and good fortune seems now to be at hand for me.

22. "Can it be that this is some mental delusion or some hallucination? Or can it be, perhaps, some manifestation of mental disorder, or perhaps just a mirage?

23. "On the other hand, this cannot be a mental disorder or a delusion with the symptoms of mental disorder; for I clearly perceive both myself and this forest creature."

24. After thus considering all aspects of the situation, Sītā concluded—on the basis of the *rākṣasas*' ability to change their forms at will—that this must indeed be the king of the *rākṣasas*.

25. Once she had come to this conclusion, the slender-waisted daughter of Janaka, Sītā, would not even reply to the monkey.

26. Realizing what she was thinking, Hanumān, son of Māruta the wind god, tried to encourage her with words that would be welcome to her ears:

27–29. "That great man, under the shadow of whose arms the world is protected, is as brilliant as the sun and as beloved by all

creatures as the moon. Like the god Vaiśravaṇa, he is the king of all the world. He is as valorous as glorious Viṣṇu and as truthful and sweetly spoken as the god Bṛhaspati, lord of speech. He is as handsome, charming, and majestic as Kandarpa, the god of love incarnate. He directs his anger and his weapons only at those who deserve them. He is the foremost chariot warrior in the world.

30. "You will soon witness the punishment of him who lured Rāghava out of the ashram through the ruse of a deer and abducted you when the place was deserted.

31–32. "It is he who has sent me as a messenger to your side. That is why I have come. Afflicted with misery in separation from you, he now inquires about your well being. That mighty man will soon kill Rāvaṇa in battle with arrows loosed in anger and blazing like fire.

33. "Great-armed Lakṣmaṇa, mighty enhancer of Sumitrā's joy, also respectfully salutes you and inquires after your welfare.

34. "Rāma also has an ally, my lady, the monkey Sugrīva, the king over all the monkey leaders. He too inquires after your welfare.

35. "Rāma thinks of you continually and so do Lakṣmaṇa and Sugrīva. You are lucky to be alive, Vaidehī, after falling into the clutches of the *rākṣasa* women!

36. "Very soon you will see Rāma, the great chariot warrior Lakṣmaṇa, and Sugrīva of immeasurable strength standing in the midst of tens of millions of monkeys.

37. "I am the monkey Hanumān, a minister of Sugrīva. I have leapt across the great ocean and entered Laṅkā.

38. "Relying on my own valor, I have come to see you and in so doing have placed my foot on the head of wicked Rāvaṇa.

39. "I am not what you think I am, my lady. Don't be afraid! You must believe me when I speak to you."

The end of the thirty-second *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 33

1. After hearing that account of Rāma from that bull among monkeys, Vaidehī spoke soothing words in a sweet voice:

2. "Where did you come into contact with Rāma? How do you know Lakṣmaṇa? How can there be a relationship between men and monkeys?

3. "Tell me once again, monkey, of the characteristic marks of Rāma and Lakṣmaṇa so that sorrow shall not overwhelm me.

4. "What are his form and figure like? What are his thighs like and his arms? Tell me about Rāma and all about Lakṣmaṇa as well."

5. When Hanumān, son of Māruta the wind god, had been addressed in this fashion by Vaidehī, he began to describe Rāma accurately:

6. "Ah Vaidehī! Even though, lotus-eyed woman, you have the good fortune to know all this, still you ask me about your husband's form and that of Lakṣmaṇa.

7. "Wide-eyed lady, now listen as I describe the distinguishing marks of Rāma and Lakṣmaṇa, which I have observed.

8. "Rāma has eyes like lotus petals, and he ravishes the hearts of all creatures. He was born endowed with beauty and skill, daughter of Janaka.

9. "He is like the sun in splendor, the equal of the earth in forbearance; he is Bṛhaspati's equal in intelligence, the equal of Indra Vāsava in fame.

10. "He is the protector of all living beings and the protector of his own kinsmen. He is the guardian of his own conduct and of righteousness. He is a scorcher of his foes.

11. "Lovely lady, Rāma is the guardian of the four classes of society. He is both the establisher and enforcer of the norms of social behavior.

12. "He is radiant and profoundly worshiped. He is firm in his vow of continence. He knows how to help the virtuous and how to perform the vedic rites.

13. "He is well versed in the science of governance, and he worships the brahmans. He is learned and possessed of fine character. He is humble, yet a scorcher of his foes.

14. "He is well versed in *Yajurveda* and highly respected by those who know the *vedas*. He is well grounded in the *vedas*, the auxiliary vedic sciences, and the martial arts.

15. "His shoulders are broad and his arms are massive. His neck is like a conch shell and his face is beautiful. His collarbone is set deep in muscle, his eyes pleasantly reddish. Everyone has heard of Rāma, my lady.

16. "His voice resounds with the sound of a kettledrum. His complexion is smooth and dark, and he is valorous. His proportions are perfect and his limbs well formed and symmetrical.

17. "Three parts of his body are firm, three are pendant, three are even, and three are prominent. His body is marked by three creases. Three parts of his body are depressed and four are short. His head is marked by three whorls.

18. "He has four marks on his thumb, his body has four lines, he is six feet in height, and four parts of his body are symmetrical. His fourteen pairs of body parts are symmetrical; he has four pronounced teeth and a fourfold gait.

19. "His lips, jaw, and nose are prominent. Five of his body parts are glossy and eight are extended. Ten of his body parts resemble lotuses and ten are large. He is pervaded by the three qualities. Two parts of his body sparkle. Six parts of his body protrude and nine are slender. Rāghava fully experiences the three goals of man.

20. "He is majestic and utterly devoted to truth and righteousness. He is devoted to the accumulation of wealth and its gracious dispensation. He knows the proper divisions of time and place, and he is soft-spoken to everyone.

21. "His unvanquished brother Saumitri, born of a different mother, is just like him in affection, appearance, and virtues.

22–23. "When the two of them were roaming the land in search of you, they met the monkey lord, handsome Sugrīva, who, dethroned by his elder brother and afflicted with fear of him, had taken shelter on the densely forested slopes of Mount Ṛśyamūka.

24. "We were in the service of the monkey king Sugrīva—always true to his promises—who had been cast out of the kingdom by his elder brother.

25. "Wearing barkcloth garments and bearing magnificent bows, those two heroes then came to the charming region of Mount Ṛśyamūka.

26. "Upon seeing the two tigers among men armed with bows, that bull among monkeys was stupefied with terror, and he went leaping up to the summit of the mountain.

27. "Still remaining on that peak, the lord of the monkeys swiftly sent me on alone to meet the two of them.

28. "Acting on Sugriva's orders, my hands cupped in reverence, I approached those two lordly tigers among men who were so well endowed with beauty and auspicious marks.

29. "When I had acquainted them with the situation, they were pleased. So, placing them on my back, I brought those bulls among men to that spot.

30. "I told great Sugrīva the truth about them. Then, as a result of their conversation, great affection arose between them.

31. "The glorious lords of monkeys and men consoled one another in conversation about what had earlier befallen each of them.

32. "First, the elder brother of Lakṣmaṇa consoled Sugrīva, who had been banished by his enormously powerful brother, Vālin, on account of a woman.

33. "Next, Lakṣmaṇa told the monkey lord Sugrīva of the grief experienced by Rāma, tireless in action, over losing you.

34. "When the monkey lord had heard the words uttered by Lakṣmaṇa, his radiance paled, like that of the bright-rayed sun eclipsed by a planet.

35–36. "The leaders of the monkey troops then brought Rāma the masses of jewelry that had adorned your limbs but had been thrown to the ground when you were being carried off by the *rākṣasa*. They eagerly displayed them all, but they did not know where you had gone.

37. "When those ornaments, which had fallen with a jingling sound and which I myself had gathered up, were presented to Rāma, he fainted.

38. "Placing those lovely ornaments in his lap, that godlike monarch wept bitterly.

39. "As he looked at them, weeping and grieving over and over again, those ornaments only further inflamed the fire of Dāśarathi's grief.

40. "Although the great man lay there for a long time stricken with grief, I managed with great effort and various encouraging words to revive him.

41. "Gazing on those costly ornaments and showing them to us again and again, Rāghava together with Saumitri gave them into the keeping of Sugrīva.

42. "Rāghava is burning with anguish at not being able to see you, noble lady, just like a volcano with the great fire that constantly blazes within it.

43. "Sleeplessness, grief, and anxiety burn great Rāghava on your account, just as do fires a fire shrine.

44. "Rāghava has been profoundly shaken by his sorrow over not seeing you, as a great and lofty mountain is shaken by a mighty earthquake.

45. "Since he cannot see you, princess, he no longer takes any pleasure in the enchanting woodlands, rivers, and waterfalls among which he wanders.

46. "But Rāghava, that tiger among men, will swiftly get you back, daughter of Janaka, once he has slain Rāvaṇa, his allies, and his kinsmen.

47. "For at that very same time, Rāma and Sugrīva made a pact together to kill Vālin and to search for you.

48. "Quickly killing Vālin in battle, Rāma made Sugrīva lord over all the hosts of apes and monkeys.

49. "And that, my lady, is how the union between Rāma and Sugrīva came about. Know that I am Hanumān, their emissary, who have come here.

50. "Once Sugrīva had acquired a kingdom of his own, he summoned all the great and mighty monkeys and dispatched them in all the ten directions for your sake.

51. "Those mighty monkeys, resembling lordly mountains, journeyed all over the earth at the command of Sugrīva, lord of the monkeys.

52. "Vālin's fortunate son, that tiger among monkeys mighty Aṅgada, set out with one-third of the army.

53. "But we got lost in the mighty Vindhya mountain range, and many days and nights passed while we were consumed with grief.

54. "At last, since we had lost all hope of accomplishing our mission and because of the passing of our allotted time and our fear of the monkey king, we resolved to end our lives.

55. "After searching forests, inaccessible mountains, hills, and mountain streams without finding the lady's location, we resolved to end our lives.

56. "Aṅgada was deeply immersed in an ocean of grief, mourning your loss, Vaidehī, the slaying of Vālin, our undertaking to fast unto death, and the death of Jaṭāyus.

57. "Then, just when we had lost all hope because of our master's command and desired only to die, a huge and powerful bird came there as if for the purpose of our mission.

58. "It was Saṃpāti, king of the vultures and brother of the vulture king Jaṭāyus. When he learned that his brother had been slain, he spoke these words in anger:

59. " 'Who slew my younger brother? Where was he killed? I wish you would tell me this, great monkeys.'

60. "Aṅgada told him, just as it had happened, about the great slaying of Jaṭāyus—on your account—in Janasthāna by a terrifying *rākṣasa.*

61. "The son of Aruṇa was deeply grieved to learn of the slaying of Jaṭāyus; and he told us that you, fair-hipped woman, were living in the abode of Rāvaṇa.

62. "When we heard those delightful words of Saṃpāti, we monkeys, gratified, delighted, and eager to find you, set out at once under the leadership of Aṅgada.

63. "And as the monkey army despaired at the sight of the ocean, I put aside my terrible fear and leapt one hundred leagues.

64. "That night, I entered Laṅkā, which was filled with *rākṣasas,* and there I saw Rāvaṇa and you, so crushed by grief.

65. "Now I have told you everything just as it happened, blameless woman. Please speak to me, my lady, for I am a messenger of Dāśarathi.

66. "You must realize, my lady, that I—a minister of Sugriva and the son of Pavana the wind god—have made this effort on Rāma's behalf and have come here on your account.

67. "Your Kākutstha, foremost of all those who bear weapons, is well, as is Lakṣmaṇa, who bears auspicious signs and is always engaged in pleasing his elder brother.

68. "I am dedicated to the welfare of your mighty husband, my lady, and I have come here alone at the behest of Sugriva.

69. "I am able to take on any form at will. Roaming about with no one to assist me, I managed to cover the entire southern region, eager to pick up your trail.

70. "Fortunately, I shall now be able to end the suffering of the monkey soldiers—grieving over your loss—with the news that I have found you.

71. "Fortunately, my lady, my leap over the ocean has not been in vain. Fortunately, I shall acquire great fame for having found you.

72. "Soon mighty Rāghava will slay the *rākṣasa* lord Rāvaṇa, his allies, and his kinsmen and take you back.

73. "Vaidehī, there is a mountain called Kauraja, foremost of mountains, from which the monkey Kesarin proceeded to Mount Gokarṇa.

74. "On the instructions of the divine seers, that great monkey, my father, slew Śambasādana at the holy bathing spot at the shore of the sea, the lord of rivers.

75. "Through the agency of the wind god, I was born to that monkey's wife, O Maithilī. I am Hanumān, renowned throughout the world for my feats. It was in order to inspire your trust, Vaidehī, that I enumerated the virtues of your husband."

76. Although Sītā was drawn with grief, she was reassured by these plausible explanations. Also, through the force of these adequate tokens of identification, she understood that he was indeed a messenger.

77. Jānakī then experienced unequaled delight, and in her happiness she shed tears of joy from her eyes with their curling lashes.

78. The lovely face of that wide-eyed woman—its long eyes all red and white—lit up, like the moon, the lord of stars, when released from Rāhu, demon of the eclipse.

79. For she realized that the monkey was none other than Hanumān. Hanumān then spoke further to that lovely woman:

80. "After that mighty monkey had slain the *asura* Śambasādana in battle at the command of the great seers, Maithilī, I was born as a monkey, a son of the wind god and equal to him in power."

The end of the thirty-third *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 34

1. Hanumān, the immensely powerful son of Māruta the wind god, humbly addressed further words to Sītā in order to inspire her confidence:

2. "I am a monkey, virtuous woman, a messenger of wise Rāma. My lady, look at this ring marked with Rāma's name. Take heart, bless you, for your troubles will soon be at an end."

3. Taking her husband's ring and examining it, Jānakī was as joyous as if she had rejoined her husband.

4. Her lovely face—its long eyes all red and white—lit up with joy, like the moon, the lord of stars, when released from Rāhu, demon of the eclipse.

5. Then that shy young woman, delighted at the message from her husband and deeply gratified at hearing such good news, praised the great monkey:

6. "You must be valiant, capable, and wise, best of monkeys, since you have been able to breach the stronghold of the *rākṣasas* single-handedly.

7. "You are to be greatly praised for your valor, for in leaping you have crossed the mighty ocean, a hundred leagues in breadth, the lair of sea monsters, as easily as if it were a puddle in a cow's hoofprint.

8. "I do not think you are any ordinary monkey, bull among monkeys, since you have neither fear nor even the slightest agitation with regard to Rāvaṇa.

9. "Since you have been sent by celebrated Rāma, you are worthy of conversing with me, best of monkeys.

10. "Unassailable Rāma would not send someone who was untested or whose valor he did not know, especially not to me.

11. "What a blessing that Rāma—righteous and devoted to truth—and mighty Lakṣmaṇa, increaser of Sumitrā's joy, are well.

12. "But if Kākutstha is indeed well, then why in his rage does he not burn up the ocean-girdled earth, as does the cosmic fire that arises at the end of the cosmic cycle?

13. "Those two heroes are certainly capable of subduing even the gods, but still I see no reversal of my misfortunes.

14. "I trust that Rāma is not deeply distressed. I trust that he is not suffering. I trust that the foremost of men is taking all necessary action.

15. "I trust that he is not depressed or agitated and that he is not confused as to what he should do. I trust that the king's son is making all human efforts.

16. "I trust that he has recourse to the twofold and threefold strategies as well as the single strategy. I trust that the scorcher of his foes remains friendly toward his allies and eager to conquer his enemies.

17. "I trust that he is acquiring allies and that others seek him out to be their ally. I trust that his allies are helpful to him and that they always treat him with deference.

18. "I trust that the king's son always seeks the grace of the gods, and I trust that he relies on human efforts as well as destiny.

19. "I trust that Rāghava has not stopped loving me because I am so far away. I trust that he will rescue me from this nightmare.

20. "Rāma was always accustomed to happiness and never to sorrow. I trust that now, having experienced this terrible unhappiness, he does not collapse.

21. "I trust that he has been continually receiving news that Kausalyā, Sumitrā, and Bharata are all well.

22. "I trust that Rāghava, who deserves the highest honor, has not been overwhelmed with grief on my account. I trust that he has not had a change of heart. I trust that he will rescue me.

23. "I trust that on my account Bharata, so devoted to his brother, will send a vast and formidable army under the protection of his ministers—its pennants flying.

24. "I trust that the majestic lord of the monkeys Sugrīva, too, will come on my account, accompanied by powerful monkeys with teeth and claws for weapons.

25. "I trust that heroic Lakṣmaṇa, increaser of Sumitrā's joy and a master of divine weapons, will scatter the *rākṣasas* with a hail of arrows.

26. "I trust that I will soon see Rāvaṇa, his allies, and his kinsmen slain by Rāma in battle with some terrifying missile.

27. "I trust that, saddened by grief without me, Rāma's face—whose color is that of gold and whose fragrance that of the lotus—will not fade like a lotus when its pond dries up.

28. "I trust that he who showed no fear, no grief, nor any agitation when he renounced the kingship in the name of righteousness and who led me into the wilderness on foot can sustain such stoicism in his heart.

29. "No one is dearer to him than I or even as dear: not his mother, his father, or anyone else. Emissary, I wish to live only so long as I can hear news of my beloved."

30. When the beautiful lady had uttered those words—so meaningful and so pleasant in substance—to that best of monkeys, she paused so that she might once more hear his charming words, which concerned Rāma's mission.

31. When the son of the wind god, Māruti, whose power was fearsome, had heard Sītā's words, he touched his hands—cupped in reverence—to his head and replied:

32. "Lotus-eyed Rāma does not know you are here. Once Rāghava hears what I have to say, he will come at once.

33. "Bringing with him a vast army consisting of troops of apes and monkeys and rendering the sea—imperturbable abode of Varuṇa—motionless with a torrent of arrows, Kākutstha will rid the city of Laṅkā of its *rākṣasas.*

34. "Rāma will kill anyone who may get in his way, whether it be the gods and the *asuras* or even Death himself.

35. "For beset by the sorrow of not being able to see you, noble lady, Rāma can no more find peace than can an elephant harried by a lion.

36–37. "My lady, I swear to you by Mount Dardara, by roots and fruit, and by the mountains Malaya, Vindhya, Meru, and Mandara, that you will once again see Rāma's handsome face—with its beautiful eyes, its lips like *bimba* fruit, and its lovely earrings—resembling the full moon rising.

38. "Soon, Vaidehi, you will see Rāma seated on Mount Prasravaṇa, like Indra of the hundred sacrifices seated at the very summit of heaven.

39. "Rāghava takes no meat nor does he drink honey-wine. He restricts himself to boiled rice and the foods prescribed for forest ascetics, and even that only at every fifth mealtime.

40. "His mind is so completely fixed on you that he does not even brush the flies, mosquitoes, insects, and snakes away from his body.

41. "Rāma is constantly obsessed with brooding, constantly absorbed in his grief, completely under the power of love. He cannot think of anything else.

42. "Rāma almost never sleeps, but even when that best of men does fall asleep, he wakes up murmuring, 'Sītā,' in a sweet voice.

43. "Whenever he see some fruit or flower or anything else that women like, he sighs and calls out for you over and over again, crying, 'Alas, my darling!'

44. "In constant agony, my lady, the great prince, firm in his ascetic vows, calls out to you, crying, 'Sītā!' He is making every effort to get you back."

45. With her grief dispelled by hearing the news of Rāma but made equal to his by hearing of his suffering, the daughter of Janaka Vaideha resembled a night at the very beginning of autumn when the moon is partly obscured by the last remnants of the rain clouds.

The end of the thirty-fourth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 35

1. Upon hearing those words, Sītā, her face like the full moon, spoke in turn to Hanumān with words that were sensible and in keeping with righteousness:

2. "What you have said to me, monkey, that Rāma has had no change of heart but that he is constantly absorbed in his grief, is like nectar mixed with poison.

3. "Whether a man enjoys immense power or suffers the most dreadful calamities, fate ties him with its rope and drags him.

4. "Surely the destiny of living creatures is inescapable, best of monkeys. Just see how Saumitri, Rāma, and I have been confounded by calamity.

5. "When will Rāghava, like a shipwrecked sailor swimming exhausted in the sea, reach the farther shore of his sorrow?

6. "When will my lord destroy the *rākṣasas*, kill Rāvaṇa, uproot Laṅkā itself, and see me again?

7. "You must tell him, 'Make haste!' For I shall live only until my allotted year has elapsed.

8. "It is now the tenth month; only two more remain, monkey, for that was the period allotted me by cruel Rāvaṇa.

9. "His brother Vibhīṣaṇa made strenuous efforts to persuade him to give me back, but he would not agree to that.

10. "Rāvaṇa does not choose to give me back, even though he has fallen under the power of doom and death in battle is stalking him.

11. "All this was related to me by Vibhīṣaṇa's eldest daughter, the maiden Analā herself, who was sent by her mother, O monkey.

12–13. "A wise, learned, and elderly bull among *rākṣasas*, Avindhya, who is steadfast and a person of character, urged upon Rāvaṇa that Rāma would wreak destruction upon the *rākṣasas*. But even though that wicked creature holds Avindhya in high esteem, he would not heed his beneficial words.

14. "I would expect, best of monkeys, that my lord will soon come for me, for my heart is pure and his virtues are numerous.

15. "Monkey, Rāghava is endowed with energy, bravery, strength, kindness, competence, valor, and power.

16. "Since, even without his brother, he slew fourteen thousand *rākṣasas* in Janasthāna, which of his foes would not tremble?

17. "That bull among men cannot be daunted by adversities, for I know his resolution as well as Śaci, the daughter of Puloman, knows the resolution of Śakra.

18. "Surely that sun in the form of heroic Rāma, with a hail of arrows for his fierce rays, will dry up that water in the form of his *rākṣasa* foes, monkey."

19. After Sītā, emaciated with grief on account of Rāma, had finished speaking in this fashion, her face was bathed with tears. The monkey Hanumān then said to her:

20. "As soon as Rāghava hears what I have to say, he will come here leading a vast army of apes and monkeys.

21. "But better still, I myself shall free you from this *rākṣasa* and from this misery this very minute. Just climb onto my back, blameless woman.

22. "I shall place you on my back and jump across the ocean; for I am strong enough to carry Laṅkā itself, including Rāvaṇa.

23. "This very instant, Maithilī, I shall bear you to Rāghava on Mount Prasravaṇa, just as the sacred fire bears the burnt offering to Śakra.

24. "This very moment, Vaidehī, you will see Lakṣmaṇa and also Rāghava, who is filled with the same determination that Viṣṇu had with regard to slaying the *daityas*.

25. "For with regard to finding you, that mighty man in his ashram is as full of determination as is Indra, smasher of citadels, when seated on the head of the king of elephants.

26. "Please climb onto my back, my lady. Do not disdain to do so, lovely one. For you must long to be united with Rāma as much as does Rohiṇī with the hare-marked moon.

27. "Please climb on my back and traverse the sky and the sea, conversing, as it were, with the moon as does Suvarcalā with the sun, her lord.

28. "Not one of the inhabitants of Laṅkā will be able to follow my path, lovely lady, once I set forth, taking you away from here.

29. "Just see, Vaidehī; without a doubt I shall lift you up and fly off into the sky in exactly the same fashion as I arrived."

30. When Maithilī heard those astonishing words of the monkey Hanumān, her every limb was filled with joy and wonder, but she replied to him:

31. "Hanumān, how can you even think of carrying me such a great distance? I think your monkey nature is showing, protector of the monkey troops.

32. "How can you, bull among monkeys, imagine that with your tiny body you could carry me from here into the presence of my lord, the lord of men?"

33. Upon hearing Sītā's words, fortunate Hanumān, son of Māruta the wind god, thought, "The first thing she does is insult me!

34. "The black-eyed lady does not know my power and my strength. Therefore, Vaidehī must see the form I can take at will."

35. Thinking thus, Hanumān, best of monkeys, crusher of his foes, began to reveal his true form to Vaidehī.

36. Leaping down from the tree, that wise bull among monkeys began to grow in order to inspire confidence in Sītā.

37. Then the bull among monkeys, resembling Mount Meru or Mount Mandara and shining with the splendor of a blazing fire, stood there before Sītā.

38. With his red face and his fangs and claws of adamant, the fearsome and powerful monkey, who resembled a mountain, said this to Vaidehī:

39. "I am capable of carrying off all of Laṅkā, including its hilly and wooded tracts, its palaces, ramparts, and gateways, and its lord himself.

40. "Make up your mind, my lady! Give up this disdainful attitude! Vaidehī, you must free Rāma and Lakṣmaṇa from their sorrow."

41. When Janaka's daughter, her wide eyes like lotus petals, saw that the son of Māruta the wind god now resembled a mountain, she said to him:

42. "Now I realize your strength and power, great monkey, your motion, which is like the wind's, and your wondrous energy like that of fire.

43. "How could any other, any ordinary being, reach this country here on the far shore of the immeasurable ocean, O bull among monkeys?

44. "I realize that you are capable of making the journey and of carrying me, but it is necessary, too, that you carefully consider what might bring about the swift fulfillment of your mission.

45. "It would not be appropriate for me to go with you, best of monkeys. For your speed—like that of the wind—might make me faint.

46. "Then too, I might fall from your back in fear as you sped along up there in the sky, high up above the ocean.

47. "If I were to fall helpless into the ocean, filled with whales, sharks, and large fish, I would soon become a choice morsel for those creatures of the deep.

48. "I cannot go with you, destroyer of your enemies. For burdened with a woman, you would doubtless be placed in danger.

49. "Moreover, seeing me carried off, the *rākṣasas*, fearsome in their valor, would pursue us on the orders of wicked Rāvaṇa.

50. "And surrounded by those heroic warriors, armed with spear and mace, you yourself, hero—burdened by a woman because of me—would be placed in danger.

51. "All those many *rākṣasas* up there in the sky would be armed, and you would be weaponless. How would you then be able both to fight them and protect me?

52. "Besides, while you were engaged in fighting with those *rākṣasas*, cruel in their actions, I might well be overcome by terror and fall from your back, best of monkeys.

53. "Then again, those fearsome, huge, and powerful *rākṣasas* might somehow or other manage to defeat you in battle, best of monkeys.

54. "Or perhaps I might fall while you were looking the other way, engaged in battle. Then those wicked *rākṣasas* might catch me as I fell and take me back again.

55. "Or they might snatch me from your hands or even kill me. For victory and defeat in battle are well known to be uncertain.

56. "Then too, under the menace of these *rākṣasas*, I might just die. In that case, best of monkeys, your effort would have been fruitless.

57. "Granted, you alone are capable of killing all the *rākṣasas*. But then, since you would have killed them, Rāghava's reputation would be diminished.

58. "Then again, the *rākṣasas* might conceal me in some hidden place where neither Rāghava nor the monkeys would ever find me.

59. "Your undertaking on my behalf would then have proved futile. It would be much better if Rāma were to accompany you.

60. "The very life of great Rāghava depends on me, as do the lives of his brothers and of your king's family, great-armed one.

61. "For if Rāma and Lakṣmaṇa were to lose hope of finding me, then, emaciated with pain and grief, they, as well as all the apes and monkeys, would end their lives.

62. "I cherish my devotion to my husband above all else, monkey. Therefore, best of monkeys, I would never willingly touch another's body even with my foot.

63. "True, I was forced to touch the body of Rāvaṇa. But what was I to do, powerless and helpless as I was without my lord?

64. "It would be more fitting for Rāma if he were to take me away from here himself after having first killed ten-necked Rāvaṇa and his *rākṣasas*.

65. "For I have both heard about and witnessed the valorous feats of that great man who crushes his foes in battle. Not even the gods, *gandharvas*, great serpents, nor *rākṣasas* are a match for Rāma in battle.

66. "Who could withstand mighty Rāghava when he is accompanied by Lakṣmaṇa and armed with his splendid bow? For blazing like a wind-whipped fire, the eater of oblations, he is equal in valor to Indra Vāsava.

67. "Who, foremost of monkeys, could withstand Rāghava, crusher of his foes in battle? For when together with Lakṣmaṇa, he, like an earth-supporting elephant in rut, takes up his position, he resembles the sun—his arrows for rays—at the end of a cosmic era.

68. "Please bring my lord here quickly, best of monkeys, along with Lakṣmaṇa and the leaders of the monkey troops. Please, best of monkeys, make me happy, for I have long been emaciated with grief over Rāma."

The end of the thirty-fifth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 36

1. When the eloquent tiger among monkeys heard the words that Sītā had spoken, he was delighted by them, and he responded to her with eloquence:

2. "What you say is quite appropriate, lovely lady. It befits a woman's nature and suits the modest demeanor of virtuous women.

3. "Truly, a woman is incapable of crossing the vast ocean, a hundred leagues in breadth, even by clinging on to me.

4–5. "And the second reason you offer, modest Jānakī, that you cannot touch any man other than Rāma, is particularly appropriate for you as the wife of that great man, my lady. What woman other than you, my lady, could utter such a speech?

6. "Kākutstha shall hear without omission everything that you have said and done in my presence.

7. "I only said what I did along with its many supporting arguments out of desire to accomplish what is good for Rāma, my heart melting with love, my lady.

8. "I said it on account of the inaccessibility of Laṅkā, the virtual impossibility of crossing the great ocean, and because of my own capability.

9. "I wanted to bring you back together with the kinsman of the Raghus immediately, and so I said all this out of love and devotion for my master and for no other reason.

10. "If you do not dare to go with me, blameless woman, then please give me some means of identification that Rāghava would recognize."

11. When Sītā, who was like the daughter of the gods, had been addressed in this fashion by Hanumān, she replied in a soft voice, its syllables choked with tears:

12–13. "You can tell my beloved of an incident that will serve as a perfect means of identification. It took place when I was living in the ascetics' ashram situated in the region that lies in the northeastern foothills of Mount Citrakūṭa not far from the Mandākinī River. That region is abundantly provided with roots, fruits, and water; and it is filled with the ashrams of perfected beings:

14. " 'Once, after amusing myself in the parkland groves so fragrant with every kind of blossom, I sat down, dripping with water, in your lap.

15. " 'Then in turn, the elder brother of Bharata fell asleep in my lap.

16. " 'Then a crow, hungry for flesh, pecked at me. I picked up a clod of earth and tried to drive him off.

17. " 'But that crow, an eater of offerings, would not go away. Greedy for food, he went on tearing at me and would not leave my flesh alone.

18. " 'When, in my anger at that bird, I was trying to tighten the fastenings of my garment, you happened to see me just when my clothes had fallen open.

19. " 'Since you made fun of me, I was both angry and embarrassed; but since that rapacious crow was still tearing at me, I came to you.

20. " 'Since I was exhausted, I once more sat on your lap as you sat there. You were amused, but I was still angry, and so you mollified me.

21. " 'Then, my lord, you noticed that I had been angered by the crow as I sat there, my face awash with tears, slowly wiping my eyes.

22. " 'Breathing hard in your anger like a hissing snake, you said, "O lady whose thighs resemble an elephant's trunk, who has wounded you between your breasts? Who is toying with an enraged serpent, its jaws agape?

23. " 'Then, glancing about you, you spied that crow as he perched there watching me, his sharp claws dripping blood.

24. " 'They say that that crow—foremost of flying creatures, who swiftly moved about the earth, equal to the wind in swiftness—was the son of Śakra.

25. " 'Rolling your eyes in anger, you, a great-armed warrior and foremost among the wise, made a harsh decision with respect to the crow.

26. " 'You then plucked a blade of *darbha* grass from your mat and infused it with the power of Brahmā's divine weapon. Like the blazing fire of cosmic destruction, it blazed up fiercely in the bird's direction.

27. " 'Then you hurled that flaming blade of grass at the crow. Pursued by it, the crow fled from one end of the earth to the other, traveling over this whole world in search of safety.

28. " 'Spurned by his father, all the gods, and the great seers, he traversed the triple universe before finally taking refuge with you.

29. " 'And as he lay there, fallen to the ground, seeking refuge with you who are fit to grant it, Kākutstha, you spared him in your compassion, although he deserved to die. Finding no shelter among all the worlds, he came to you alone for refuge.

30. " 'Then you said to him who had come, dejected and remorseful, to you, "The missile of Brahmā may never be loosed in vain. Now you tell me what is to be done."

31. " 'It put out the crow's right eye.

32. " 'After he had made his obeisance to you and King Daśaratha, you dismissed him, and he returned to his abode.

33. " 'For my sake you loosed Brahmā's weapon against a mere crow. How is it then, lord of the earth, that you are so indulgent with him who has taken me from you?

34. " 'Have pity on me by making a heroic effort, bull among men. It was you yourself who told me that compassion was the highest form of righteousness.

35. " 'I know you to be mighty, energetic, and powerful. You are as boundless, imperturbable, and unfathomable as the ocean. Indeed, you are the lord of the earth and seas, the equal of Indra Vāsava himself.

36. " 'Since you are the foremost master of divine weapons and possess strength and power, why, Rāghava, do you not employ your weaponry against the *rākṣasas*?'

37. "Even the great serpents, *gandharvas*, *asuras*, and the hosts of Maruts are unable to withstand the crushing force of Rāma in battle.

38. "If that mighty man has even the least concern for me, why does he not destroy the *rākṣasas* with his sharp arrows?

39. "Or else, why does not Lakṣmaṇa, the mighty and heroic scorcher of his foes, rescue me on his brother's orders?

40. "If those tigers among men, whose power is equal to that of Vāyu, god of the wind, and Indra, are truly unassailable even by the gods, why then do they ignore me?

41. "Surely I must have committed some grave offense since those scorchers of their foes, although well able to rescue me, do not do so.

42. "On my behalf, you must bow your head and give my respectful salutation to him whom wise Kausalyā bore to be the lord of the earth; and you must inquire as to his health.

43–49. "On my behalf and in my own words, you must inquire about the welfare of Rāma's beloved Lakṣmaṇa, who is always so gentle, so upright, and so competent. For it was Lakṣmaṇa—in whom Sumitrā has a fine son—who renounced his garlands, all his jewels, his beloved and beautiful women, as well as the lordship—so hard to obtain—of the broad earth, and who, after honoring and propitiating his mother and father, followed Rāma. And it was he—that righteous, handsome, wise, and great-armed hero with the shoulders of a lion—who out of love gave up all pleasures and followed his brother Kākutstha in order to protect him in the forest. Heroic Lakṣmaṇa, who always treated Rāma like a father and behaved toward me as toward a mother, did not know that I was being abducted. That prince, who served his elders, is fortunate, powerful, and a man of measured speech. He is like my father-in-law himself, and he is foremost in the service of others. Indeed, Rāma's brother Lakṣmaṇa was always dearer to him than I. That mighty man bore whatever burden was placed upon him, so that whenever Rāghava would see him, he would cease to miss the old king.

50. "You must repeatedly say to my heroic lord Rāma, 'I shall live only for one more month, son of Daśaratha. I cannot live beyond this month. I swear this to you by truth itself.

51. " 'You must rescue me, my hero, whom wicked Rāvaṇa has imprisoned through deceit, just as Kauśiki was rescued from the underworld Pātāla.' "

52. Then, taking out an exquisite, heavenly hair ornament she had kept wrapped in her garment, Sītā gave it to Hanumān with the words, "You must give this to Rāghava."

53. The heroic monkey took that unsurpassed and magnificent gem and placed it on his finger, for he could not put it on his arm.

54. After taking that magnificent jewel, the extraordinary monkey respectfully saluted Sitā, reverently circumambulated her, and then stood humbly at her side.

55. Filled with immense joy at having found Sītā, he stood there only with his body, for he had already traveled in his heart to Rāma.

56. When he had taken hold of that precious and magnificent gem that the daughter of King Janaka had so cunningly concealed,

Hanumān, his mind relieved like that of someone who, having been buffeted by winds on a mountaintop, was now free of them, made ready to return.

The end of the thirty-sixth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 37

1. As Sītā handed the jewel to Hanumān, she said, "Here is a means of identification that Rāma can easily identify.

2. "When heroic Rāma sees this jewel, it will remind him of three people: my mother, King Daśaratha, and myself.

3. "Now, best of monkeys, as you have once more been roused to action, you should consider what to do next with regard to your mission.

4. "You are the one essential actor in the prosecution of this affair, best of monkeys. So it is up to you to decide what course of action will bring an end to my suffering."

5. Māruti, fearsome in his valor, promised that he would do so. Then, bowing his head to Vaidehī, he made ready to depart.

6. Realizing that he was about to leave, the lady Maithilī, her voice choked with tears, addressed the monkey, son of Māruta the wind god:

7. "Hanumān, you must report that I am well to Rāma and Lakṣmaṇa as well as to Sugrīva, his ministers, and all the senior monkeys.

8. "You must arrange things in such a way that great-armed Rāghava will rescue me from this ocean of suffering.

9. "Hanumān, you must speak in such a way that glorious Rāma will save my life; for, by means of such a speech, you will acquire great righteousness.

10. "If Dāśarathi constantly hears from you the words I have uttered—inciting him to action—he will increase his manly efforts to get me back.

11. "When Rāghava hears the words of my message from you, that hero will duly arrange things so that his valor can be put to good use."

12. When Hanumān, son of Māruta the wind god, heard those words of Sītā, he touched his hands—cupped in reverence—to his head and said the following words:

13. "Soon Kākutstha will come here accompanied by the foremost of the apes and monkeys. After he has defeated his enemies in battle, he will put an end to your sorrow.

14. "For I know of no one among mortals, *asuras*, or even the immortal gods who would dare to stand before him when he lets fly his arrows.

15. "He is able to withstand the sun god, Parjanya the storm god, or even Vaivasvata Yama—the lord of death himself—in battle, especially if it is for your sake.

16. "He has it in mind to conquer the sea-bounded earth; and Rāma will achieve victory for your sake, delighter of Janaka."

17–18. When Jānaki had heard these words—so fitting, truthful, and well spoken—she highly approved of them. She honored that speech, for it was filled with love for her husband. Gazing at him over and over again as he stood ready to depart, she spoke once more, animated by her high regard for him:

19. "Stay another day if you please, heroic tamer of your foes. When you have rested in some concealed spot, you can depart tomorrow.

20. "If only you would stay, mighty monkey, your presence would provide hapless me a moment's respite from my profound sorrow.

21. "For once you have departed, tiger among monkeys, even if only to return, it is doubtful whether I shall survive. Have no doubt about this.

22. "My grief at not being able to see you, monkey, would only further torment me, only inflaming the sorrow of someone already stricken with sorrow after sorrow.

23. "Moreover, heroic lord of the monkeys, there is still one serious doubt that hovers before me regarding your allies, the apes and monkeys.

24. "Just how will the troops of apes and monkeys and the two sons of the best of men cross the impassable ocean?

25. "Three creatures alone possess the power to fly here over the ocean: Garuḍa Vainateya, yourself, and Māruta the wind god.

26. "Therefore, heroic monkey, what means do you foresee for accomplishing this impossible undertaking? You are the foremost of those who know how to accomplish things.

27. "Granted, you are fully capable of carrying out this mission all by yourself, slayer of enemy heroes, and this accomplishment of yours would bring you glory.

28. "But only if Rāma with his entire army were to recover me after defeating Rāvaṇa in battle and then return in triumph to his own city, would my reputation be restored.

29. "And if Kākutstha, that tormentor of enemy armies, were to fill Laṅkā with his own troops and take me away, that would be worthy of him.

30. "Therefore, you must arrange it in such a way that the great battle hero demonstrates valor that is worthy of him."

31. When Hanumān had heard these meaningful, beneficial, and reasonable words, he continued with the remaining portion of his own speech:

32. "The foremost of the leaping monkeys, Sugriva, the mighty lord of apes and monkeys, has made a firm resolve on your behalf, my lady.

33. "That nemesis of the *rākṣasas* will soon be here, accompanied by billions of monkeys, Vaidehī.

34. "The monkeys under his command are imbued with valor, strength, and great power; and they move with the swiftness of thought.

35. "Their movement—upward, downward, or toward any side—cannot be impeded; and those creatures of measureless power do not shrink from even the greatest tasks.

36. "Following the path of the wind, those enormously energetic creatures have many times reverently circumambulated the earth with its oceans and mountains.

37. "All the forest-dwelling monkeys are equal, if not superior, to me. Not a single one of those who attend Sugriva is inferior to me.

38. "If I managed to get here, how much easier it will be for those who are more powerful still. After all, one does not send out the best one has to run errands. Lesser folk are sent for that purpose.

39. "So enough of this misery, my lady! Banish your grief. The leaders of the monkey troops will reach Laṅkā in a single bound.

40. "Mounted on my back, those two immensely powerful lions among men, resembling the newly risen sun and moon, will soon come for you.

41. "Once heroic Rāma and Lakṣmaṇa, the foremost of men, have come here, they will together destroy the city of Laṅkā with their arrows.

42. "Once Rāghava, the delight of the Raghus, has slain Rāvaṇa and his hosts, he will return to his own city, lovely woman, taking you with him.

43. "So take heart, bless you, and look forward to that time. For very soon you will see Rāma blazing like fire.

44. "Once the lord of the *rākṣasas* is killed along with his sons, ministers, and kinsmen, you will be reunited with Rāma, as is Rohiṇī with the hare-marked moon.

45. "Soon, my lady Maithilī, you will reach the end of your sorrow. Very shortly you will see Rāvaṇa struck down by Rāma."

46. Thus did Hanumān, the son of Māruta the wind god, comfort Vaidehī. Then, turning his thoughts to his departure, he once more addressed Vaidehī:

47. "You will soon see Rāghava, an accomplished slayer of his foes, and you will also see Lakṣmaṇa standing at the gates of Laṅkā, bow in hand.

48. "Soon you will see those heroic monkeys assembled here as well. Their weapons are their fangs and claws, their valor is that of lions and tigers, and they resemble elephant lords.

49. "My lady, you will see countless troops of those extraordinary monkeys, like clouds upon a mountain, roaring on the peaks of Laṅkā's Mount Malaya.

50. "For Rāma, pierced to the vitals by the fearsome arrow of Manmatha, the god of love, can no more find peace than can an elephant harried by a lion.

51. "So you must not weep in grief, my lady. Don't let your heart be sad. For in your husband you have such a protector as does Śacī in her lord Śakra.

52. "Who is greater than Rāma? Who is the equal of Saumitri? It is those two brothers, like Agni and Māruta, the gods of fire and wind, who are your refuge.

53. "You will not have to remain very long now, my lady, in this savage land, infested by hosts of *rākṣasas*. It won't be long now before the coming of your beloved. Just be patient until the moment when I meet him."

The end of the thirty-seventh *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 38

1. When Sītā, who was like a daughter of the gods, had heard the words of the great son of the wind god, she replied to him in words addressed to her own interest:

2. "I am as refreshed at seeing you, sweet-spoken monkey, as is the earth—its crops half grown—on receiving rain.

3. "Please act with such kindness toward me that I, so full of love, may once more touch that tiger among men with these limbs, wasted with grief.

4–5. "Please, leader of the monkey hosts, give this means of identification to Rāma and remind him of the blade of grass he hurled at the crow in his anger—taking out one of its eyes—and say, 'You must surely remember the *tilaka* mark of red mineral powder that you placed on my forehead when my regular *tilaka* mark had been rubbed off.

6. " 'How can you, who are as mighty as great Indra or Varuṇa, tolerate the abduction of Sītā and her living among the *rākṣasas*?

7. " 'In looking at this heavenly hair ornament, which I have guarded so carefully, I have experienced as much joy in my affliction as if I had been gazing upon you yourself, my blameless lord.

8. " 'I am sending you this splendid jewel, born of the sea. Now filled with the bitter yearning of grief, I cannot go on living.

9. " 'It is only for your sake that I have endured these unbearable torments and the bloodcurdling words of the terrible *rākṣasa* women.

10. " 'I shall live for only one more month, subduer of your foes; beyond that month I cannot live without you, son of the king.

11. " 'The king of the *rākṣasas* is dreadful, and the way he looks at me is far from pleasant. If I should learn that something had happened to you, I could not live another moment.' "

12. When powerful Hanumān, son of Māruta the wind god, had heard those piteous words that Vaidehī had spoken so tearfully, he said:

13. "I swear to you, my lady, that Rāma is distracted in his grief for you. With Rāma overwhelmed with grief, Lakṣmaṇa too is suffering.

14. "Still, somehow or other, I have found you. So this is not the time to grieve. Lovely woman, in a very short time, you will see the end of your sorrows.

15. "The two princes, those blameless tigers among men, making every effort to find you, will reduce Laṅkā to ashes.

16. "The two Rāghavas will slay cruel Rāvaṇa and all his kinsmen in battle and then take you to their own city, wide-eyed lady.

17. "But please, blameless lady, give me some additional means of identification that Rāma will recognize and that will bring him still greater joy."

18. She replied, "But Hanumān, I have already given you a perfect means of identification: my hair ornament. Once Rāma sees it, he will believe what you tell him, heroic monkey."

19. Majestic Hanumān, foremost among the leaping monkeys, took that superb jewel; then, bowing his head to the lady, he prepared to depart.

20. As she watched that immensely powerful bull among monkeys increasing his size as he gathered his strength to leap, Jānakī, dejected, her face awash with tears, spoke to him in a voice choked with tears:

21. "Hanumān, you must inform those lionlike brothers as well as Sugrīva, his ministers, and all the monkeys that I am well.

22. "You must arrange things in such a way that great-armed Rāghava will rescue me from this ocean of suffering.

23. "When you see Rāma, you must tell him of the terrible, crushing force of my grief and about the threats of the *rākṣasas*. May you have a safe journey, heroic monkey."

24. The monkey was delighted at heart to receive the princess's message, for he had accomplished his purpose. Then, reflecting that some small thing still remained to be done, he traveled north in his heart.

The end of the thirty-eighth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 39

1. Honored by her with words of praise, the monkey set forth, but as he left that spot, he began to think:

2. "I have found the black-eyed lady. But some small thing still remains to be done. In this case, aside from the first three strategies, the fourth alone presents itself.

3. "Conciliation does not yield good results in the case of *rākṣasas*, nor are gifts appropriate in the case of those who have amassed great wealth. Dissension can have no effect on people who are proud of their strength. Physical force alone presents itself to me in this case.

4. "Indeed, no resolution other than physical force will be possible in this matter. However, if a few of their champions were to be killed somehow or other in battle right now, then the *rākṣasas* might be made more pliant.

5. "If a person who is entrusted with a specific mission accomplishes other things without compromising his principal mission, then that person is truly worthy of undertaking such a mission.

6. "Many means must be undertaken to accomplish even the most trivial task. And only he who understands this multiplicity of means is truly capable of effectively accomplishing his purpose.

7. "If now, having accomplished my primary objective, I could make a clear determination of the strength of the enemy's forces compared to our own before returning to the home of the lord of monkeys, I would then have fully carried out my master's orders.

8. "How can I most easily start a violent battle right now between the *rākṣasas* and myself so that ten-faced Rāvaṇa will throw his most powerful forces against me in combat?

9. "Here is a grove belonging to that vicious monster. It is magnificent and it resembles Indra's Nandana grove itself. For it is delightful to the eye and the heart, and it is filled with every sort of tree and climbing vine.

10. "I shall destroy it as thoroughly as a fire destroys a dry forest. When it has been devastated, Rāvaṇa will be furious.

11. "Then the lord of the *rākṣasas* will send forth a great army equipped with tridents and iron spears and including cavalry, chariots, and elephants. There will be a huge battle.

12. "When I meet in battle with those *rākṣasas*, fierce in their valor, I will destroy the force sent forth by Rāvaṇa, for my valor is unstoppable. Then I can easily proceed to the abode of the monkey king."

13. Then Māruti, furious and terrifying in his valor, began to smash down the trees with the enormous force of his thighs like a raging gale.

14. In this fashion, heroic Hanumān devastated the ladies' park, which was teeming with impassioned birds and filled with every kind of tree and climbing vine.

15. Once its trees had been smashed, its ponds ruined, and the crests of its hills ground to dust, that grove looked most unpleasant.

16. Its vine-covered pavilions and its picture galleries wrecked, its great serpents, wild animals, and deer scattered, and its grottos and cottages torn down, that extensive grove was utterly ruined.

17. Once the great monkey had done this thing—so unwelcome to the mind of that great king—he stationed himself, blazing with splendor, at the gateway, eager to do battle all alone against many powerful foes.

The end of the thirty-ninth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 40

1. At the shrieking of birds and the sound of trees being smashed, all the inhabitants of Laṅkā grew frantic with fear.

2. Terrified beasts and birds fled screeching, and dire omens appeared to the *rākṣasas*.

3. Their sleep disturbed, the *rākṣasa* women with their hideous faces saw the devastated grove and the great and heroic monkey.

4. Seeing them, the great-armed monkey, whose power and strength were enormous, took on a colossal form that terrified the *rākṣasa* women.

5. When the *rākṣasa* women saw the mighty monkey with his huge body resembling a mountain, they asked the daughter of Janaka:

6. "Who is that? Whose is he? Where is he from? Why has he come here? Why were you talking with him?

7. "Tell us, fortunate and wide-eyed woman, you need have no fear. Why was he talking with you, black-eyed lady?"

8. But virtuous Sītā, whose every limb was lovely, only said, "How should I know anything about these *rākṣasas*, who change their form at will?

9. "You are the ones who ought to know who he is and what he is going to do! Without a doubt, no one but a snake knows how a snake walks.

10. "I, too, am afraid of him! I don't know who he is. Who is he? I thought some *rākṣasa*, who could change his form at will, had come here."

11. When the *rākṣasa* women heard Vaidehī's words, they quickly split up. Some remained there, while others went to report the matter to Rāvaṇa.

12. The *rākṣasa* women with their hideous faces approached Rāvaṇa and began to tell him about the fearsome and hideous monkey:

13. "Your majesty, a monkey with a fearsome body and immeasurable strength was talking with Sītā in the middle of the *aśoka* grove.

14. "But although we questioned doe-eyed Sītā Jānakī intensively, she would not tell us anything about that monkey.

15. "He may be a messenger of Indra Vāsava or of Kubera Vaiśravaṇa. He might even have been sent by Rāma in his eagerness to search for Sītā.

16. "With his marvelous form, he has utterly devastated your charming ladies' park, all filled with flocks of different animals.

17. "Apart from the place where Sītā is, there is no part of it that he has not destroyed.

18. "We don't understand whether this was in order to spare Sītā or simply because he got tired. But then, how could such a creature tire? He must have spared her intentionally.

19. "For he has spared the big *śiṃśapā* tree—the one filled with beautiful sprouts and blossoms—where Sītā always stays.

20. "You must order a harsh punishment for this fierce creature who has conversed with Sītā and destroyed the grove.

21. "Who, lord of the *rākṣasa* hosts, would dare speak to Sītā, whom you have already married in your heart, unless it be someone who wishes to die?"

22. When Rāvaṇa, lord of the *rākṣasas*, heard the words of the *rākṣasa* women, rolling his eyes in rage, he flared up like the sacrificial fire when oblations are made.

23. The immensely powerful lord then commanded a company of *rākṣasas* called the *kiṃkaras*—heroes like himself—to capture Hanumān.

24. Eighty thousand swift *kiṃkaras*, armed with hammers and clubs, poured out of the palace.

25. They had huge bellies and enormous fangs; their appearance was frightful, and their strength was great. They were all eager for battle and intent on capturing Hanumān.

26. When they came upon the monkey sitting on the gateway, they rushed toward him with tremendous speed, like moths toward a flame.

27. They assaulted that outstanding monkey with various clubs, gold-banded cudgels, and arrows glittering like the sun.

28. But majestic and powerful Hanumān, who looked like a mountain, beat his tail on the ground and let loose a mighty roar.

29. As they gazed upon Hanumān—towering above them like a great cloud at sunset—the sound of his bellowing filled them with fear and apprehension.

30. But putting aside their apprehension because of their master's command, the *rākṣasas* attacked the monkey from all sides with various terrifying weapons.

31. Completely surrounded by those mighty warriors, powerful Hanumān seized a fearsome iron beam that was attached to the gateway.

32–33. Grasping that beam and belaboring the night-roaming *rākṣasas*, he resembled Garuḍa, son of Vinatā, when he seizes a writhing serpent. Then heroic Māruti flew through the sky, wielding the beam.

34. After killing the *kiṃkara rākṣasas*, the heroic son of Māruta the wind god, still eager for battle, perched himself once more on the gateway.

35. A few of the *rākṣasas* who had stood apart in their terror of him reported to Rāvaṇa that all the *kiṃkaras* had been slain.

36. When the king learned that that mighty company of *rākṣasas* had been destroyed, he rolled his eyes in rage and sent forth Prahasta's son, who was unequaled in valor and invincible in battle.

The end of the fortieth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 41

1. When Hanumān had slain the *kiṃkaras*, he fell to thinking, "I have devastated the grove, but I have not destroyed its domed palace. Therefore, I shall destroy this palace in the same fashion."

2. Reflecting thus in his mind, Hanumān exhibited his strength in leaping to the top of the domed palace, as lofty as the summit of Mount Meru. Thus did the foremost of monkeys Hanumān, son of Māruta the wind god, ascend.

3. When the invincible monkey, blazing with splendor, had scaled that lofty domed palace, he resembled Mount Pāriyātra.

4. Taking on a colossal form, Hanumān, son of Māruta the wind god, clapped his upper arms in challenge; and the sound of it filled Laṅkā.

5. At the great and deafening sound of that clapping, birds fell from the sky. Then, in a loud voice, he proclaimed:

6. "Victory to the champion Rāma and to mighty Lakṣmaṇa! Victory to King Sugrīva whom Rāghava protects!

7. "I am a servant of Rāma, the lord of Kosala, who is tireless in action. I am Hanumān, son of Māruta the wind god, and the destroyer of enemy armies.

8. "Once I start hurling thousands of boulders and trees, not even a thousand Rāvaṇas could make a force strong enough to oppose me in battle.

9. "I shall devastate the city of Laṅkā and reverentially salute Maithilī. Then, my mission accomplished, I shall depart under the very noses of the *rākṣasas*."

10. When that bull among monkeys, perched on that palace, had spoken in this fashion to the palace guards, he bellowed with a dreadful sound, terrifying the *rākṣasas*.

11. At that tremendous sound, a hundred huge palace guards issued forth holding various weapons—darts, swords, and battle-axes—and surrounded Māruti.

12. A huge host of *rākṣasas* swirled around that best of monkeys, like a great whirlpool in the waters of the Ganges.

13. At that, the son of the wind god grew furious and took on a fearsome form.

14. Great and mighty Hanumān, son of Māruta the wind god, forcibly ripped out one of the palace's columns—all inlaid with gold—and whirled that hundred-edged weapon about him.

15. Once he had slain the hundred *rākṣasas*, as Indra slew the *asuras* with his thunderbolt, the majestic monkey, high in the air, said these words:

16. "Thousands of huge and powerful monkey lords—just like me—have been sent forth, obedient to the command of Sugrīva.

17. "Sugrīva will come here with hundreds, tens of thousands, hundreds of thousands, and even tens of millions of such monkeys to slaughter you all.

18. "Since you have locked yourselves in enmity with the great lord of the Ikṣvākus, you, Rāvaṇa, and the city of Laṅkā are doomed."

The end of the forty-first *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 42

1. Then, at the command of the *rākṣasa* lord, Prahasta's mighty son, huge-fanged Jambumālin, went forth wielding his bow.

2. His garments and garlands were red; he wore a floral chaplet and splendid earrings. He was huge and fierce. His eyes were rolling wildly, and he was invincible in battle.

3. He went forth with his huge bow—resembling the bow of Śakra—and its splendid arrows. As he twanged it with great force, its sound was like that of a thunderclap.

4. The deafening sound of that great bow's twanging filled the heavens and all directions at once.

5. When Hanumān, endowed with tremendous force, saw him approaching in a chariot drawn by donkeys, he was delighted and he roared.

6. Then, with his keen arrows, great-armed Jambumālin struck the great monkey Hanumān, who stood on top of the gateway.

7. He struck the monkey lord in the face with a crescent-tipped arrow, in the head with a single-barbed arrow, and in the arms with ten arrows of iron.

8. Struck by that arrow, his face, which was naturally red, looked like a red lotus in full bloom struck by the rays of the autumn sun.

9. Struck by the arrows of the *rākṣasa*, the great monkey was enraged. Then he spied an enormous boulder lying beside him.

10. Tearing it loose with tremendous force, the mighty monkey hurled it with all his might. But the *rākṣasa*, likewise enraged, smashed it with ten arrows.

11. When mighty Hanumān, whose power was so fierce, saw that his effort had failed, he uprooted a *sāla* tree and whirled it about him.

12. Mighty Jambumālin, seeing the mighty monkey whirling the *sāla* tree about him, fired off a huge number of arrows.

13. He cut that *sāla* tree to pieces with four arrows and hit the monkey with five more in the arm. With a single arrow he struck him in the chest and in the hollow of the chest with ten more.

14. His body full of arrows, Hanumān was filled with a towering rage; and, seizing that same iron beam, he flailed it about him violently.

15. Whirling the beam with tremendous speed, the monkey, whose speed was tremendous and who was filled with the intoxication of his strength, brought it down on Jambumālin's mighty chest.

16. His head, his arms, his knees, his bow, his chariot, his donkeys, even his arrows were completely obliterated.

17. Struck with such violence, the great chariot warrior Jambumālin fell to the ground, his limbs and ornaments reduced to dust.

18. When Rāvaṇa learned that Jambumālin as well as the mighty *kiṃkaras* had been slain, he was furious and his eyes grew red with rage.

19. When the mighty son of Prahasta had been killed, the lord of night-roaming *rākṣasas*, his eyes red and rolling with rage, immediately ordered out his minister's sons, who were endowed with tremendous strength and valor.

The end of the forty-second *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 43

1. Urged on by the lord of the *rākṣasas*, the seven sons of his minister, shining with the radiance of the seven-flamed fire, went forth from the palace.

2. They were mighty and armed with bows, and they were accompanied by a vast army. They were masters of divine weapons—the foremost among such masters—and each was eager to surpass the others.

3. They were mounted in huge chariots with golden trappings, covered with flagstaffs and pennants, and drawn by horses. They made a sound like the thunder of storm clouds.

4. Twanging their bows—resplendent with burnished gold—those immeasurably powerful warriors in their excitement looked like storm clouds shot with lightning.

5. But their mothers as well as their friends and kinsmen, who knew that the *kiṃkaras* had been killed, were frantic with grief.

6. Bedecked with ornaments of burnished gold, each one trying to outrun the others, they rushed at Hanumān, who stood his ground on the gateway.

7. Releasing showers of arrows, their chariots making deep rumbling sounds, those bulls among *rākṣasas*, sons of chaos, charging, resembled storm clouds pouring torrents.

8. Covered by those showers of arrows, Hanumān's form became obscured like that of a mighty mountain in a torrential downpour.

9. Moving swiftly, the monkey managed to evade both the arrows and the chariot charges of those mighty warriors as he raced through the clear sky.

10. Toying with those bowmen in the sky, mighty Hanumān resembled Lord Māruta, the wind god, playing with rainbow-crossed clouds in the heavens.

11. Then, with a mighty roar that terrified that vast army, mighty Hanumān charged the *rākṣasas*.

12. That scorcher of his foes struck some of them with his open hand; others he kicked with his feet; still others he hit with his fist, while he rent others with his claws.

13. The monkey smashed some of his enemies with his chest, others with his thighs, while he knocked still others to the ground with the sound of his roaring alone.

14. When they had all fallen to the ground, dead, their whole mighty army, panic-stricken, fled in all directions.

15. Elephants trumpeted discordantly. Horses fell to the ground. The earth was littered with chariots—their seats, flagstaffs, and parasols shattered.

16. When the mighty and heroic monkey, fierce in his valor, had slain those arrogant *rākṣasas*, he returned to the gateway, eager to fight more of them.

The end of the forty-third *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 44

1. When Rāvaṇa learned that his minister's sons had been slain by the great monkey, he formulated a new plan, keeping his feelings well hidden.

2–3. Then ten-necked Rāvaṇa issued the following orders to his five field marshals—Virūpākṣa, Yūpākṣa, the *rākṣasa* Durdhara, Praghasa, and Bhāsakarṇa—all of whom were powerful, skilled in political strategy, impetuous as the wind in battle, and eager to capture Hanumān:

4. "Go forth, all you field marshals, and take a large corps of cavalry, chariots, and elephants with you. You must defeat that monkey.

5. "But you must be very careful when you confront this forest creature, and you must adopt strategies that are appropriate to the time and place.

6. "Judging by what he has done, I think that this is no monkey! By all means, he must be some great being, endowed with tremendous strength. Or else Indra must have created him through the power of his asceticism in order to destroy us.

7. "Together, all of you and I have conquered the gods, *asuras*, and great seers along with the great serpents, *yakṣas*, and *gandharvas*.

8. "It is inevitable that they will try to cause us some trouble. Undoubtedly, that is what this is. You must seize him by force.

9–10. "And you should not underestimate this monkey of fierce valor. For I have seen swift and exceedingly valorous monkeys before—monkeys such as Vālin, Sugriva, mighty Jāmbavān, General Nīla, and others, such as Dvivida and the rest.

11. "But even they did not have such awesome speed, power, valor, cunning, endurance, and the ability to change form at will.

12. "You must understand that this is some great being who has taken on the appearance of a monkey. Therefore, you must make an extraordinary effort if you are to vanquish him.

13. "I grant you that the inhabitants of all the three worlds—including Indra, the gods, the *asuras*, and mortals—would be insufficient to stand against you on the battlefield.

14. "Still, a person skilled in strategy who desires victory in battle will make every effort to protect himself; for success in battle is fickle."

15. Accepting their master's instructions, all those swift and mighty generals, whose splendor equaled that of Agni, eater of oblations, set forth.

16. They were amply provided with chariots, rutting war elephants, swift horses, and all manner of troops and sharp weapons.

17. Then those mighty warriors spied the great monkey, who, garlanded with the rays of his own splendor, was blazing like the rising sun.

18. Great in speed, power, strength, cunning, energy, size, and ability, he sat there on the gateway.

19. The moment they saw him, they positioned themselves all around him and then attacked him from every side with all manner of fearsome weapons.

20. Durdhara struck him in the head with five bright iron arrows. Sharp and yellow-tipped, they resembled lotus petals.

21. Pierced in the head by those five arrows, the monkey leapt into the air roaring, so that he made the directions resound.

22. Mounted in his chariot, powerful and valiant Durdhara advanced with his bow at the ready, showering him with many hundreds of arrows.

23. The monkey drove him off as he showered his arrows into the air, just as the wind god Māruta drives back a storm cloud with its showers at the end of the rainy season.

24. Harried by Durdhara, the swift son of the wind god roared and began to grow once more.

25. Suddenly leaping high into the air, the monkey fell with tremendous force onto Durdhara's chariot like a great bolt of lightning upon a mountain.

26. Abandoning his chariot, its eight horses killed, its axle and shaft splintered, Durdhara fell to the ground and yielded up his life.

27. When unassailable Virūpākṣa and Yūpākṣa, subduers of their foes, saw him fallen to the ground, they were filled with fury and leapt to the attack.

28. And as they leapt to the attack, they both struck the great-armed monkey on the chest with war-hammers as he stood there in the clear sky.

29. Bearing the brunt of the full force of those forceful *rākṣasas*, the mighty monkey, equal in valor to Suparṇa, leapt once more to the ground.

30. The monkey-son of Pavana the wind god rushed to a *sāla* tree and, tearing it up by its roots, slew both of those mighty *rākṣasas*.

31. Then, realizing that the three of them had been killed by the swift monkey, exceedingly powerful Praghasa attacked him.

32. Mighty Bhāsakarṇa in a rage seized his lance. Then the two of them—side by side—faced the glorious tiger among monkeys.

33. Praghasa attacked the best of monkeys with his sharp-edged spear as did the *rākṣasa* Bhāsakarṇa with his lance.

34. His limbs wounded by the two of them and his fur smeared with blood, that monkey equaled the newly risen sun in radiance. He was filled with fury.

35. Hanumān, mighty elephant among monkeys, then tore off a mountain peak along with its deer, beasts of prey, and trees, and killed the two *rākṣasas*.

36. Once he had killed those five generals, the monkey destroyed the remainder of their armies.

37. The monkey destroyed them as did thousand-eyed Indra the *asuras*, smashing horses with horses, elephants with elephants, warriors with warriors, and chariots with chariots.

38. The roads of the countryside all around were blocked with slain elephants and horses, slaughtered *rākṣasas*, and great chariots with their axles splintered.

39. After the mighty monkey had slain the mighty field marshals in battle along with their troops and mounts, he returned to the gateway for a moment's respite like Death after the destruction of all creatures.

The end of the forty-fourth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 45

1. When the king learned that Hanumān had slaughtered his five field marshals along with their followers and mounts, he cast his glance upon Prince Akṣa, who had never suffered a wound and was eager and ready for battle.

2. Prompted by that glance, the valorous prince sprang up with his gold-inlaid bow in the assembly hall, like the sacrificial fire inflamed with the oblation poured by eminent brahmans.

3. Mounting his great chariot, which—with its spreading fretwork of burnished *jāmbūnada* gold—shone with the splendor of the newly risen sun, that mighty bull among *rākṣasas*, the sons of chaos, went forth against the great monkey.

4. His chariot was adorned with burnished *jāmbūnada* gold. It was covered with pennants, and its flagstaff was adorned with gems. It was splendidly yoked with eight fine horses, swift as thought. He had won it by long application to ascetic practice.

5. It was unassailable by either gods or *asuras*, and its passage could not be impeded. It was fully equipped, and it moved through the air with the splendor of the sun. With quivers and eight swords fastened in place, it looked beautiful. It had javelins and iron cudgels arrayed in rows.

6. Gleaming with every accoutrement, its golden ropes as brilliant as the moon and sun, the chariot resembled the sun itself. Mounting it, that prince, whose valor was equal to that of the gods, set forth.

7. Filling the sky and the earth—along with all its mountains—with the sound of his horses, elephants, and great chariot, the prince, accompanied by his troops, approached the powerful monkey as he sat on the gateway.

8. Approaching the seated monkey—like the fire of Time at the end of the cosmic age when all creatures are destroyed—Akṣa, his glance that of a lion, was both amazed and apprehensive. He stared at him with a respectful gaze.

9. Assessing the great monkey's power and his valor when confronted with enemies, as well as his own strength, the mighty son of the king summoned all his strength, as does the sun at winter's end.

10. As he reflected on his valor, he was roused to fury. Then, steadfast and of focused mind, he took up his position and incited Hanumān, invincible in battle, to combat with three sharp arrows.

11. Grasping his bow and with arrow in hand, high-spirited Akṣa gazed upon the haughty monkey and saw that he had banished all fatigue and was revitalized for the conquest of his foes.

12. Swift in his valor, wearing a golden necklace and armlets and beautiful earrings, he attacked the monkey. Then an incomparable struggle between the two of them took place, frightening even the gods and *asuras*.

13. Witnessing that battle between the monkey and the prince, the earth cried out, the sun grew dim, the winds ceased to blow, the mountains shook, the heavens thundered, and the oceans seethed.

14. Then the mighty warrior, adept at aiming, nocking, and loosing his arrows, struck the monkey's head with three swift and fair-faced arrows fletched with gold and resembling venomous serpents.

15. Bleeding from those arrows that had struck him in the head simultaneously, the monkey, covered with his own blood, his eyes rolling, resembled the newly risen sun. With those arrows protruding like rays, he looked like the ray-garlanded sun.

16. Observing the son of the great king with his splendid bow and weapons raised in battle, the foremost minister of the king of the monkeys rejoiced and began to increase in size in his eagerness for combat.

17. In his towering fury, filled with power and strength, he resembled the ray-garlanded sun when it touches the peak of Mount Mandara. Then he began to consume Prince Akṣa along with his troops and mounts with the flames issuing from his fiery eyes.

18. Then, that *rākṣasa*, Akṣa, in the form of a storm cloud—his bow in place of Indra's rainbow and his arrows in place of torrents—swiftly loosed his arrows in battle against that lord of monkeys, who looked like a mountain, just as a storm cloud releases its torrents upon a great mountain.

19. Observing Prince Akṣa with his fierce valor in battle and his great power, strength, energy, and arrows in battle, the monkey, whose power was equal to that of a thundercloud, roared with delight.

20. In his youthfulness and overconfidence in his own prowess, the prince, his eyes red as blood, rushed in a towering fury upon that monkey, who was unequaled in combat. He was like a bull elephant rushing toward a vast pitfall concealed by grass.

21. Struck by the arrows that the prince loosed with such force, Māruti roared with a sound like a storm cloud thundering and leapt into the sky, looking dreadful through the flailing of his arms and legs.

22. But even as he leapt upward, the mighty and valorous leader of the *rākṣasas*, foremost of chariot warriors, pursued him in his chariot, showering him with arrows, as a storm cloud does a mountain with showers of hailstones.

23. Nevertheless, the mighty monkey, whose valor was fearsome in battle, moved along the path traveled by the wind, dodging his arrows. He moved like the wind itself, swift as thought, among the arrows.

24. Observing Akṣa with an admiring glance as, bow in hand and eager for battle, he covered the sky with all kinds of splendid missiles, the son of Māruta the wind god fell to thinking.

25. His chest pierced with arrows by that great and outstanding prince, the great-armed monkey, knowing full well how extraordinary was this feat, roared and reflected on Akṣa's prowess in battle:

26. "This mighty warrior, whose radiance is that of the newly risen sun, has performed a magnificent feat quite unlike that of a youngster. I do not care to kill one who is so splendid in every exploit of battle.

27. "This great warrior is truly great in battle and in valor. He is well focused and can withstand anything in combat. There is no doubt that the sages as well as *yakṣas* and great serpents honor him for the ever-increasing excellence of his feats in battle.

28. "His spirit exalted by his valor and energy, he stands directly before me and sizes me up. Indeed, the valor of this impetuous warrior might well cause the hearts of even the gods and *asuras* to quail.

29. "If I do not take him seriously, he will surely get the better of me, for his valor in battle is increasing. I have really no choice but to kill him, for one cannot ignore a spreading fire."

30. Reflecting thus on the power of his foe and settling his own plan of action, the great monkey, valorous and powerful, rushed forward, resolved to kill him.

31. There in the path traveled by the wind, the mighty monkey-son of Pavana the wind god slew Akṣa's eight swift steeds—well trained in maneuvering and able to bear heavy loads—with blows of his palm.

32. Next Akṣa's great chariot, struck with the palm of the minister of the king of the monkeys, fell from the sky in defeat, its seat smashed, its shaft detached, and its horses slain.

33. Abandoning his chariot, the great chariot warrior, armed with his bow and sword, flew up into the sky, just as a seer who has acquired fearsome power through the practice of asceticism might leave his body and rise up to the abode of the gods.

34. But the monkey, whose speed and power were like those of Māruta the wind god, gradually caught up with him as he moved through the sky—frequented by Garuḍa, king of birds, the wind, and perfected beings—and seized him firmly by his feet.

35. Whirling him around thousands of times as Garuḍa, the lord of birds, might whirl a great snake he had seized, the foremost of monkeys, his father's equal in power, hurled him forcefully to the ground in battle.

36. Slain by the son of Vāyu the wind god, the *rākṣasa* fell to the earth. His arms, thighs, hips, and neck were broken; he was oozing blood; his bones and eyes were mutilated. His joints were separated and his tendons strewn about.

37. In crushing him against the ground, the great monkey greatly terrified the lord of the *rākṣasas*.

38. When the prince had been slain, the great seers—who follow the orbits of the heavenly bodies and rigidly observe their vows—celestial beings, *yakṣas* and great serpents, and the gods along with Indra who had assembled there gazed upon the monkey with great awe.

39. When the mighty monkey had slain Prince Akṣa of the bloodred eyes, whose splendor was like that of the son of Indra, wielder of the thunderbolt, he returned to the gateway for a moment's respite like Time after the destruction of all creatures.

The end of the forty-fifth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa*.

Sarga 46

1. When Prince Akṣa had been slain by Hanumān, Rāvaṇa, the great lord of the *rākṣasas*, steadied his mind. Then in his anger he issued orders to Indrajit, who was like Indra himself.

2. "You are an expert in divine weapons and are foremost among those who bear weapons. You have brought great sorrow upon even the gods and *asuras*. Your exploits have been witnessed by Indra and the gods, and you have amassed divine weapons by propitiating grandfather Brahmā.

3. "After experiencing the power of your divine weapons in battle, neither the *asuras* nor the hosts of Maruts nor anyone else in all the three worlds has escaped affliction.

4. "You are protected by the strength of your own arms and guarded by the power of your austerities. You fully understand all distinctions of time and place, and you are highly intelligent.

5. "There is nothing you cannot accomplish through your exploits in battle; there is nothing you cannot accomplish through your wise counsel. No one in all the three worlds is ignorant of your native strength and the strength of your divine weapons.

6. "The power of your austerities, your valor in battle, and the power of your divine weapons are equal to my own. Thus, when I think of you in the press of battle, my mind, assured of attaining its object, does not despair.

7. "All the *kiṃkaras* have been slain and so have my five field marshals, the mighty sons of my minister, and the *rākṣasa* Jambumālin.

8. "Your beloved brother Prince Akṣa has been slain as well. But in none of them did I place the trust I place in you, subduer of your foes.

9. "Observing this monkey's great strength—so cunningly employed—his power, and his valor, and considering your own strength, you must exert force commensurate with your own power.

10. "You are the foremost of experts in divine weapons; reflecting on your own strength and that of your enemy, you must act in such a way that when you leave here and encounter him, destroyer of your foes, the destruction of our forces will be avoided.

11. "It is not really the best of strategies for me to send you out, but it is one that is sanctioned by warriors who follow the prescribed rules of royal statecraft.

12. "During the battle you must remember your expertise in the various weapons, subduer of your foes, and you must truly desire victory in battle."

13. When he had heard his father's words, that warrior—his power like that of the gods, the sons of Dakṣa, and his courage unfailing—reverently circumambulated his lord and prepared his mind for battle.

14. Then Indrajit set forth to war, filled with energy, eager for battle, and greatly honored by his dear companions.

15. The majestic son of the *rākṣasa* king, his eyes like lotus petals, set forth, overflowing with energy like the sea on the days of spring tide.

16. Like Indra himself, Indrajit mounted his chariot. Unstoppable, it was yoked with four lions with sharp, white fangs. They were matched in their paces and swift as Garuḍa, the king of birds.

17. Mounted in his chariot, the great chariot warrior, foremost of bowmen, master of weapons, and the best of those familiar with divine missiles, proceeded swiftly to the place where Hanumān was.

18. The mighty monkey was overjoyed when he heard the rumbling of his chariot and the twanging of his bowstring.

19. Adept in battle, Indrajit, holding his enormous bow and keen-tipped arrows, advanced toward Hanumān.

20. As he set forth for battle, arrows in hand, eager for combat, the directions all grew dark, and fierce beasts cried out in different voices.

21. Then the great seers, who follow the orbits of the heavenly bodies, along with the great serpents, *yakṣas*, and perfected beings, assembled there, as did flocks of birds, covering the sky and crying in great delight.

22. Seeing Indrajit swiftly approaching in his chariot, the powerful monkey let loose a mighty roar and grew still larger.

23. But Indrajit, mounted in his heavenly chariot, armed with his magnificent bow, made his weapon resound with a roar as loud as a thunderbolt.

24. Then the two of them—the monkey and the son of the *rākṣasa* lord—met. Both were immensely powerful, both enormously strong, and both fearless in battle. They were as fixed in their enmity as are the great gods and *asuras*.

25. As he moved along the path of his father the wind god, immeasurable Hanumān, grown to an enormous size, evaded the impact of the arrows of that mighty chariot warrior and bowman honored in battle.

26. The mighty slayer of enemy heroes loosed long, splendidly feathered arrows with sharp and broad heads and nocked with gold. Their impact was like that of a thunderbolt.

27. Hearing the rumbling sound of his chariot, the beating of the battle drums—*mṛdaṅgas*, *bherīs*, and *paṭahas*—and the sound of his bow being drawn, Hanumān leapt up once more.

28. The great, tawny monkey sped through the spaces between that celebrated marksman's arrows, spoiling his aim.

29. Sometimes Hanumān, son of the wind god, would stand directly in front of his arrows only to stretch out his arms and leap out of the way.

30. The two of them, both endowed with enormous power and adept in feats of battle, waged a magnificent duel that enthralled the minds of all creatures.

31. The *rākṣasa* could find no opening on Hanumān's part nor could Māruti find any on the part of that great warrior. And so, when the two of them—their valor equal to that of the gods—met, they found each other equally invincible.

32. Since his arrows—even when they hit their mark—were falling in vain, the great warrior focused his thoughts in deep concentration and fell to brooding.

33. The son of the *rākṣasa* king came to a decision concerning the foremost among the monkey heroes. Realizing that it was impossible to kill him, he thought, "How might the monkey be rendered immobile so that he can be captured?"

34. The enormously powerful hero, foremost of those expert in divine missiles, then directed the divine missile of Grandfather Brahmā toward that best of monkeys.

35. Recognizing that it was impossible to kill him, great-armed Indrajit, who knew the science of divine missiles, captured the son of Māruta the wind god with his divine missile.

36. Once the *rākṣasa* had bound him with that divine missile, the monkey was immobilized and he fell to the ground.

37. Realizing that he was bound by a divine weapon—although he felt not even the slightest pain through the power of the Lord—that mighty monkey then recalled the grace that had been shown him by Grandfather Brahmā.

38. Recognizing that this was Brahmā's divine weapon, invoked with spells belonging to that self-existent god, Hanumān recalled the boon he had been granted by Grandfather Brahmā.

39. "Because of the power of Brahmā, father of the worlds, I am unable to free myself from the bondage of this divine missile. Indeed, it is incumbent upon me to submit to the bondage of the self-existent god's missile when it is used in such a fashion."

40. Reflecting upon the power of that divine missile and on the kindness Grandfather Brahmā had shown him, and considering that he would momentarily be able to free himself, the monkey submitted to the will of the Grandfather.

41. "Even though I am bound by this divine missile, I feel no fear, for I am under the protection of Grandfather Brahmā, Great Indra, and the wind god.

42. "Moreover, I foresee one great advantage in my being taken by the *rākṣasas*: a parley with their lord. So let my enemies capture me."

43. Having resolved this matter after due consideration, the slayer of enemy heroes kept perfectly still. But he roared as the various foes who now rushed upon him seized him violently and reviled him.

44. Seeing that subduer of his foes immobilized, the *rākṣasas* bound him with ropes of hemp and stout strips of bark.

45. He submitted to this violent capture and bondage at the hands of his powerful enemies, having concluded that the lord of the *rākṣasas* would desire to see him out of curiosity.

46. The moment that mighty monkey was bound with strips of bark, he was released by the divine missile, for the bondage of divine missiles cannot coexist with any other bondage.

47. As soon as mighty Indrajit realized that the best of monkeys, now bound with strips of bark, had been released by the divine missile, he began to worry, even though the monkey, now bound by other means, still seemed to be under the power of the divine missile.

48. "Alas! My great feat has been rendered futile. The *rākṣasas* have not taken into consideration the way these spells work. Once a divine weapon has been counteracted, no other can be deployed. We are all in grave peril."

49. But Hanumān did not realize that he had been released by the divine missile. And so, tormented by his bonds, he was dragged along by the *rākṣasas*.

50. Beating the monkey with sticks and fists, the cruel *rākṣasas* dragged him into the presence of their lord.

51. Then Indrajit, realizing that the great and powerful monkey had been freed from the divine missile, showed him—bound as he was with strips of bark—to the king and his courtiers.

52. The *rākṣasas* then began to tell Rāvaṇa, king of the *rākṣasas*, about the magnificent monkey they had bound there like an elephant in rut.

53. A discussion arose among the mighty *rākṣasas* there, "Who is he?" "To whom does he belong?" "Where has he come from?" "What is his mission?" "Who is his master?"

54. Meanwhile, some of the other *rākṣasas* there, in a rage, said to one another, "Kill him!" "Burn him!" "Eat him!"

55. After they had traversed the road, the great monkey suddenly saw the king's palace, adorned with great jewels, and he saw the lord of the *rākṣasas*, his senior retainers at his feet.

56. Immensely powerful Rāvaṇa spied the foremost of monkeys as he was dragged to and fro by the hideous *rākṣasas*.

57. At the same time, the foremost of monkeys saw the lord of the *rākṣasas*, who resembled the blazing sun in power and radiance.

58. Ten-faced Rāvaṇa glared at the monkey, his eyes rolling and red with rage. Then he directed his foremost counselors who were seated there, noble of lineage and exemplary in conduct, to question him.

59. When they had questioned him in due order regarding his mission, its purpose, and the instigator of that purpose, the monkey began his response by saying, "I have come here as an emissary from the lord of the monkeys."

The end of the forty-sixth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 47

1. Hanumān, fearsome in his power, his eyes red with anger, then gazed upon the lord of the *rākṣasas*, amazed at his exploit.

2–14. Then Hanumān gazed upon the immeasurably splendid lord of the *rākṣasas*, who sat before him like a rain-charged thundercloud resting on the peak of Mount Meru. With his priceless, glittering, golden crown set with masses of pearls, he was luminous and resplendent. He wore exquisite, golden jewelry made up largely of priceless gems and fastened with diamond pins. They seemed to be creations of the imagination. He was clothed in costly silks and covered with red sandalpaste. His body was beautifully adorned with various lovely designs. With his ten large and beautiful heads each with red eyes, terrifying appearance, large, sharp, and shining fangs, and pendulous lips, that powerful hero was as splendid as Mount Mandara, its peaks filled with various savage beasts. Resembling a mass of black collyrium and with a sparkling necklace—its principal gemstone like the full moon—strung across his chest, he looked like a thundercloud crossed by a bright line of flying cranes. With their coating of fine sandalpaste, their armlets tightly fastened, and their bracelets flashing, his muscular arms resembled five-headed serpents. He was seated on a great and splendid crystal throne. It was exquisite, adorned with jeweled fastenings and covered with a magnificent cushion. He was closely attended by young women exquisitely ornamented, who stood all around him with yak-tail fly whisks in their hands. He sat surrounded by four *rākṣasas* arrogant in their power. Skilled in counsel, they were his counselors: Durdhara, Prahasta, the *rākṣasa* Mahāpārśva, and the counselor Nikumbha. Surrounded by all of them, he resembled the earth surrounded by the four seas. Attended by still other highly intelligent counselors, skilled in counsel, and by all his ministers, he resembled the lord of the gods attended by the gods.

15. Filled with the greatest wonder, Hanumān could not take his eyes off the *rākṣasa* lord, even though the *rākṣasas*, whose strength was terrifying, were belaboring him.

16. As he gazed upon the radiant lord of the *rākṣasas*, Hanumān was dazzled by his splendor, and he thought:

17. "Oh what beauty! What steadfastness! What strength! What splendor! Truly, the king of the *rākṣasas* is endowed with every virtue!

18. "If this mighty *rākṣasa* lord were not so unrighteous, he could be the guardian of the world of the gods, Indra included.

19. "Because of that, all beings, even the gods and *dānavas*, fear him, for he is capable in his wrath of reducing the whole world to one vast sea."

20. Such were the wise monkey's various thoughts as he gazed upon the grandeur of the *rākṣasa* king, immeasurable in his power.

The end of the forty-seventh *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 48

1. When great-armed Rāvaṇa, who makes the worlds cry out, saw that yellow-eyed monkey standing before him, he was seized with a towering rage.

2. His eyes reddened with rage, the king addressed these profound and purposeful words—well suited to the occasion—to Prahasta, foremost of his counselors:

3. "Ask this evil creature where he comes from, what his purpose is, and what is the meaning of his destroying my grove and menacing the *rākṣasa* women."

4. Upon hearing Rāvaṇa's words, Prahasta said this: "Take heart, bless you, you need have no fear, monkey.

5. "If Indra has sent you to the abode of Rāvaṇa, then tell the truth; do not be afraid, monkey, you will be released.

6. "Have you taken on this handsome form and entered our city as an agent of Kubera Vaiśravaṇa, or of Yama, the god of death, or of Varuṇa, the lord of the waters?

7. "Or perhaps you are a messenger dispatched by Viṣṇu, who is desirous of conquering me, for only your appearance is that of a monkey, not your power.

8. "You must speak truthfully, monkey, and then you will be set free. But if you speak falsely, you will be put to death.

9. "Now then, tell us your purpose in entering the realm of Rāvaṇa."

10. Addressed in this fashion, the foremost of monkeys replied to the lord of the *rākṣasa* hosts, "I am no agent of Śakra, Yama, or Varuṇa.

11. "I have no alliance with the lord of wealth, Kubera, nor have I been sent by Viṣṇu. This is my natural form; I am a monkey who has come here.

12. "Since it is so difficult to obtain an audience with the lord of the *rākṣasas*, I destroyed the *rākṣasa* king's grove in order to get one.

13. "Then those powerful *rākṣasas* came, spoiling for a fight. I only fought back in self-defense.

14. "It is impossible for even the gods and *asuras* to bind me with bonds or divine missiles; for such is the boon that I received from Grandfather Brahmā himself.

15. "But in my desire to see the king, I submitted to the divine missile. When I was tightly bound by the *rākṣasas*, the divine missile released me.

16. "You must know that I am a messenger of the immeasurably powerful Rāghava. Please, my lord, listen to my beneficial words."

The end of the forty-eighth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 49

1. Looking straight at mighty, ten-faced Rāvaṇa, the great and mighty monkey, unafraid, spoke this sensible speech:

2. "I have come to your country on the orders of Sugrīva. Lord of the *rākṣasas*, your brother, the lord of the monkeys, inquires after your well-being.

3. "Now listen to the advice of your brother, great Sugrīva. His words, consistent with righteousness and polity, will be for your benefit both in this world and in the next.

4. " 'There was a king named Daśaratha, rich in chariots, elephants, and horses. He was a kinsman—like a father—of all the people and equal in splendor to the lord of gods.

5. " 'His eldest son was his favorite. On the orders of his father, that great-armed prince went into exile in the Daṇḍaka forest.

6. " 'There that powerful man—whose name is Rāma—followed the path of righteousness along with his brother Lakṣmaṇa and his wife, Sītā.

7. " 'Then Sītā, his wife—daughter of the great King Janaka of Videha and devoted to her husband—got lost in the woods.

8. " 'Searching for the queen, the prince and his younger brother reached Mount Ṛśyamūka, where they encountered Sugrīva.

9. " 'The latter promised Rāma that he would search for Sītā, while Rāma declared that he would secure the kingdom of the monkeys for Sugrīva.

10. " 'Slaying Vālin in battle, Prince Rāma installed Sugrīva in the kingship as the lord of the troops of apes and monkeys.

11. " 'True to his promise and intent upon the search for Sītā, Sugrīva, lord of the monkeys, dispatched the monkeys in all directions.

12. " 'Hundreds, thousands, and millions of monkeys are searching for her in all directions, down below and even up in the sky.

13. " 'Those heroic monkeys are possessed of enormous strength. They are swift, and nothing can hinder their progress. Some are like Garuḍa Vainateya and others like the wind god.'

14. "As for me, my name is Hanumān, and I am the legitimate son of Māruta the wind god. It is for Sītā's sake that I have come here, anxious to find her, swiftly leaping the ocean, a hundred leagues in breadth.

15. "You, sir, are learned in righteousness and polity and have hoarded up a great treasure of asceticism. A wise man like you should not be holding the wife of another man against her will.

16. "Wise persons such as yourself are not given to actions that are contrary to righteousness, fraught with manifold dangers, and utterly self-destructive.

17. "For who, even among the gods and *asuras*, could possibly withstand the arrows loosed by Lakṣmaṇa and directed by the wrath of Rāma?

18. "There is no one in all the three worlds, your majesty, who can transgress against Rāghava and then find happiness.

19. "So you must heed this advice—beneficial in the past, present, and future and conforming to righteousness and polity—and give Jānakī back to the lord of men.

20. "For I have now accomplished here what was well-nigh impossible: I have found the queen. Rāghava now must be the judge as to what action remains to be taken hereafter.

21. "I have seen Sītā, so wholly given over to grief, whom you took without realizing that she is like a five-headed cobra.

22. "It is no more possible for her to be confined, even by the gods and *asuras* together, than it would be for heavily poisoned food, once eaten, to be assimilated through the power of digestion.

23. "Moreover, it is not right that you should destroy the fruits of your righteousness—acquired through your long austerity—and your great longevity as well.

24. "Now, sir, you may be relying on the invulnerability at the hands of the gods and *asuras* that you have secured for yourself through your austerities. There was, however, a major exception with regard to that.

25. "For Sugriva is not a god, an *asura*, a human, a *rākṣasa*, a *gandharva*, a *yakṣa*, nor a serpent.

26. "Rāghava is a human, while Sugrīva is a monkey lord. How, then, will you save your life, your majesty?

27. "The fruits of righteousness may not coexist with those of unrighteousness. Each one gives rise to its own fruits; and righteousness is unable to outweigh unrighteousness.

28. "There is no doubt that you, sir, have reaped the fruits of your earlier righteousness. But you must now swiftly suffer the consequences of your unrighteousness.

29. "Since you know about the slaughter in Janasthāna, the killing of Vālin, and the alliance between Rāma and Sugrīva, you must now know what would be best for you.

30. "I could, of course, destroy Laṅkā along with its horses, chariots, and elephants all by myself; but that is for Rāma to decide.

31. "For Rāma made a solemn vow in the presence of the troops of apes and monkeys to annihilate his enemies who had assaulted Sītā.

32. "Even Indra himself, the smasher of citadels, could not insult Rāma and then find happiness—what then to say of any other, especially a person such as you?

33. "For you should realize that she whom you know as Sītā and keep here under your control is really Kālarātri—the dark night of universal destruction—who will bring ruin to all of Laṅkā.

34. "So you had best take thought for what is best for you and take off the noose of Death—embodied in the form of Sītā—that you have placed upon your own shoulders.

35. "Otherwise, you shall witness your city, along with its streets and its palaces, crushed by the wrath of Rāma and consumed by the blazing power of Sītā."

36. When unrivaled, ten-headed Rāvaṇa had heard these eloquent but unwelcome words, his eyes rolled with rage, and he ordered the execution of the great monkey who had uttered them so fearlessly.

The end of the forty-ninth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 50

1. When Rāvaṇa had heard those words of the great monkey, he was beside himself with anger and ordered his execution.

2. But when wicked Rāvaṇa had ordered the execution of one who had duly declared himself to be an emissary, Vibhīṣaṇa did not approve of it.

3. Seeing that the lord of the *rākṣasas* was enraged and considering the nature of what he had ordered to be done, Vibhīṣaṇa, who was always committed to proper conduct, reflected as to what he should do.

4. Having come to a decision in this matter, the conqueror of his foes soothingly paid his respects to his elder brother. Most skilled with words, he addressed these highly beneficial words to him:

5. "Your majesty, the execution of this monkey would not become you. For, mighty king, it would be both contrary to righteousness and censurable from the point of view of the conduct of worldly affairs.

6. "Undoubtedly, he has proved to be a great enemy. For he has wrought unparalleled offense. Nonetheless, the virtuous do not advocate killing an emissary. Moreover, there are many other punishments ordained for emissaries.

7. "Mutilation, flogging, shaving the head, and branding—these are the punishments that are prescribed in the case of an emissary. But I have never heard of killing an emissary.

8. "How could a person like you, sir, whose mind has been trained in matters of righteousness and polity and who resolves matters through weighing what is proper and what is not, permit himself to come under the sway of anger? The truly strong control their anger.

9. "There is no one, mighty king, who is your equal in the exposition of righteousness, the conduct of worldly affairs, or grasping the meaning of the traditional texts. For in such matters, you surpass all the gods and *asuras*.

10. "Moreover, I can see no advantage whatever in killing this monkey. Let your rod of punishment fall instead upon those who have sent him.

11. "Whether he is good or evil, he has been sent by others. Expressing the intentions of others, entirely under their control, a messenger never deserves death.

12. "Then too, your majesty, if he is killed, I cannot think of any other flying creature here who could subsequently go back to the far shore of the ocean.

13. "Therefore, conqueror of enemy citadels, you should not bother to kill him. Instead, sir, you should exert yourself with respect to Indra and the gods.

14. "Moreover, if he is killed, O warrior so fond of war, I can think of no other emissary who could incite those two ill-mannered princes to battle, for they are very far away.

15. "And so, delighter of hearts, it would not be proper for you, who are unconquerable even by the gods and *asuras*, to deprive the *rākṣasas*, those sons of chaos, who are powerful, courageous, and spirited, of an opportunity for battle.

16. "For you have more than ten million troops intent on your welfare. They are the foremost of all those who bear arms: valiant, well disciplined, born in highly virtuous families, spirited, and well fed.

17. "So let a few of them set out at once at your command with a portion of your army. Once they have captured those two stupid princes, they will have established your power over your foes."

The end of the fiftieth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 51

1. When mighty ten-necked Rāvaṇa had heard his brother's words, so well suited to the time and place, he made this reply:

2. "You have spoken well, sir. To kill a messenger is indeed reprehensible. However, some punishment other than death must be inflicted upon him.

3. "It is said that the tail is the monkeys' most cherished possession. Therefore let his be set alight immediately. Once his tail is burning, let him go.

4. "Then let all his kinsmen and relations, his friends and those dear to him, see him dejected and drawn by the disfigurement of his tail."

5. Then the lord of the *rākṣasas* commanded, "Let the *rākṣasas* lead him through every crossroads of the city with his tail ablaze."

6. Hearing his words, the *rākṣasas*, brutal in their anger, wrapped his tail in worn-out cotton rags.

7. As his tail was being wrapped, the great monkey began to grow, as might a fire, eater of oblations, on reaching dry fuel in the woodlands.

8. Drenching his tail with oil, they set fire to it.

9. His very being consumed with rage and indignation, his face resembling the rising sun, he struck down the *rākṣasas* with his blazing tail.

10. When the cruel *rākṣasas* began to bind him once again, the great and powerful monkey came to a decision that was well suited to the moment.

11. "Of course these *rākṣasas* are incapable even of binding me, for I could break these bonds, leap up, and kill them.

12. "Indeed, I am a match for all the *rākṣasas* in battle. Still, I must endure all of this in order to please Rāma.

13. "I still must scout out Laṅkā once again, for—due to the arrangement of its defensive works—I could not see it clearly at night. I absolutely must view Laṅkā by morning light.

14. "So let the *rākṣasas* afflict me to their heart's content with additional bonds and by setting my tail on fire too. It doesn't bother me at all."

15. Then, in great delight, the *rākṣasas* seized that powerful and great bull among monkeys, who gave no sign of his emotions, and they set forth.

16. Cruel in their actions, the *rākṣasas* led him through the city, filling it with the sounds of conches and drums and making it resound with their shouting.

17. As the great monkey Hanumān was led about the great city of the *rākṣasas*, he observed the splendid mansions.

18. The monkey saw enclosed yards, well-proportioned squares, crossroads, and main roads crowded with houses.

19. In the squares, at the crossroads, and along the royal highway, all the *rākṣasas* proclaimed the monkey to be a spy.

20. Once the tip of Hanumān's tail was in flames, the hideous-eyed *rākṣasa* women informed the queen of that unwelcome news:

21. "Sītā, that red-faced monkey with whom you were conversing is being led about with his tail in flames."

22. Hearing those cruel words, which grieved her as much as her own abduction, Vaidehī was inflamed with grief, and she prayed to the god of fire, the eater of oblations.

23. She was intent upon the welfare of the great monkey, and so the large-eyed woman prayed devoutly to the god of fire, the eater of oblations:

24. "If I have been obedient to my husband, if I have practiced austerity, if I have been a perfectly devoted wife, then may you be cool for Hanumān.

25. "If wise Rāma still has any compassion for me and if any good fortune remains to me at all, then may you be cool for Hanumān.

26. "If that righteous man knows that my conduct has been virtuous and that I long to be reunited with him, then may you be cool for Hanumān.

27. "If the noble great-armed Sugriva—true to his vows—is going to rescue me from this misery, then may you be cool for Hanumān."

28. Then the fierce-flamed fire began to burn gently with its flames swirling in an auspicious clockwise motion as if to assure the fawn-eyed woman of the monkey's safety.

29. As his tail was burning, the monkey thought, "Why is it that this blazing fire does not completely engulf me?

30. "It appears to have enormous flames, but still it does me no harm. It is as if a mantle of frost had settled on the tip of my tail.

31. "On the other hand, it is clear that this must be some miracle, wrought by Rāma's power, such as I witnessed in the form of the mountain when I was leaping over the ocean, the lord of rivers.

32. "If even the ocean and wise Maināka exhibit such urgency on Rāma's behalf, what would fire not do for him?

33. "Pāvaka, the fire god, is not burning me because of his friendship with my father, Rāghava's power, and Sītā's compassion."

34. That elephant among monkeys went on musing in this fashion for a while. Then the great monkey sprang up forcefully and roared.

35. Scattering the *rākṣasa* throng, the majestic son of the god of wind reached the city gate, which was as high as a mountaintop.

36. That self-possessed monkey grew to the size of a mountain and then suddenly became exceedingly small once again so that he slipped free of his bonds.

37. Once free, the majestic monkey resumed his mountainous appearance. Glancing about him, he spied the beam attached to the gate.

38. Great-armed Māruti seized that beam, adorned with black iron, and once again began to massacre all the guards.

39. Once he had killed them, that monkey, whose valor was so fierce in battle, gazed out once more over Laṅkā. Wreathed in the flames that were blazing on his tail, he resembled the blazing sun wreathed in its rays.

The end of the fifty-first *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 52

1. His desire now accomplished but his determination only heightened, the monkey gazed out over Laṅkā and considered what further action he might undertake.

2. "Now what else remains for me to do here whereby I may inflict still greater pain upon these *rākṣasas*?

3. "Thus far I have destroyed the grove, killed the most powerful *rākṣasas*, and wiped out part of the army. All that remains is the destruction of the citadel itself.

4. "Once the citadel is destroyed, my labors will have reached a favorable conclusion. By putting just a small additional effort into this task, my labors will be truly successful.

5. "It would be most fitting for me to gratify the fire god, bearer of oblations, who is blazing so brightly on my tail, with these splendid mansions."

6. Then the great monkey, his tail ablaze, moved about the rooftops of Laṅkā, like a storm cloud crossed by lightning.

7. Hanumān let loose a fire that was like the flames of the fire of Doom.

8. Fanned by the wind, the swift and powerful fire, eater of oblations, grew greater and blazed up like the fire of Doom.

9. The wind drove the blazing fire through the houses.

10. Thus the vast, bejeweled palaces with their fretwork of gold and their masses of pearls came crashing down.

11. They crashed to the ground, their lofty terraces shattered, just as the mansions of perfected beings might fall from the heavens once their merit was exhausted.

12. Hanumān saw streams of molten metal, flowing from a palace. Varied in hue, they were filled with diamonds, coral, lapis, pearls, and silver.

13. Just as fire is never sated with firewood and straw, so too Hanumān was not sated with killing the lords of the *rākṣasas*.

14. Overwhelmed by the power of Hanumān's wrath, the city of Laṅkā, engulfed in the flames of the fire, the eater of oblations, its heroes slain and its soldiers scattered, was devastated as if by a curse.

15. Wise Hanumān scanned Laṅkā. Marked everywhere by brightly blazing flames of fire, the eater of oblations, its *rākṣasas* in a state of terror, agitation, and despair, the city resembled the earth overwhelmed by the wrath of the self-existent Lord.

16. When he had slain many *rākṣasas*, devastated the grove with its numerous trees, and unleashed fire among the mansions of the *rākṣasas*, the great monkey turned his thoughts to Rāma.

17. Once he had set all of Laṅkā ablaze, that great and foremost of monkeys put out the fire on his tail in the ocean.

The end of the fifty-second *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 53

1. But, as he surveyed the blazing city of Laṅkā lying in ruins, its hosts of *rākṣasas* panic-stricken, the monkey Hanumān began to worry.

2. He was seized by a great anxiety and filled with self-reproach as he thought, "What on earth have I done in burning Laṅkā?

3. "How fortunate are those great and outstanding men who manage to check their rising anger with their minds, just as the blazing fire is checked by water.

4. "If Laṅkā has been burnt, then surely so has the lady Jānakī, and thus, unknowingly, I have wrecked my master's mission.

5. "That purpose for the sake of which I undertook this effort has been ruined, since, in burning Laṅkā, I failed to protect Sītā.

6. "Without a doubt, the mission I had undertaken was all but accomplished when, carried away by my anger, I completely wrecked it.

7. "It is evident that Jānakī has been killed, for I can see no part of Laṅkā that has not been burnt. The entire city has been reduced to ashes.

8. "If I have ruined this mission through my own stupidity, I will gladly lay down my life right here and now.

9. "Should I throw myself into the fire this instant or, perhaps, into the great mare's-head fire beneath the sea, or should I, perhaps, offer my body to the creatures living in the sea?

10. "For how could I face alive the lord of the monkeys or those two tigers among men after completely ruining their mission?

11. "Indeed, through the fault of giving way to anger, I have demonstrated the unstable nature of monkeys, which is well known throughout the three worlds.

12. "Damn that passionate nature—so unstable and out of control—on account of which I failed to protect Sītā though I was fully capable of doing so.

13. "If Sītā is lost, then those two will die. If those two die, Sugrīva will perish along with his kinfolk.

14. "When Bharata, who dotes upon his brothers, hears of that, how will that righteous man and Śatrughna possibly survive?

15. "Once the extremely righteous House of Ikṣvāku is gone, all the people will be oppressed by grief and remorse.

16. "Therefore I—bereft of good fortune, stripped of the benefits of righteousness and statecraft, my mind overwhelmed by the fault of anger—will clearly have destroyed the whole world."

17. But as he brooded in this fashion, there appeared omens such as he had directly witnessed before, and he began to think once more.

18. "On the other hand, that auspicious lady, lovely in every limb and protected by her own blazing energy, cannot have died; for fire cannot prevail against fire.

19. "For indeed, fire has no power to touch the wife of that righteous man of measureless power for she is protected by her own virtuous conduct.

20. "It is certain that because of Rāma's power and Vaidehī's virtue, the bearer of oblations, fire, whose very function is to burn, did not burn me.

21. "How could she, the darling of Rāma's heart and a goddess to his three brothers—Bharata and the rest—perish?

22. "If fire, whose very function is to burn and who overpowers everything, did not burn my tail, how could it consume that lady?

23. "Because of her asceticism, her truthfulness, and her complete devotion to her husband alone, she might burn fire, but fire could never burn her."

24. As Hanumān was musing thus upon the queen's perfect righteousness, he heard the voices of the great *cāraṇas* crying:

25. "What an extraordinary feat Hanumān has accomplished in letting loose this powerful, terrifying, and irresistible fire in the lair of the *rākṣasas*.

26. "It strikes us as a wonder—truly a miracle—that although the city of Laṅkā has been consumed along with its towers, ramparts, and archways, Jānakī has not been burned."

27. Then, by virtue of those omens whose efficacy he had already witnessed, those highly persuasive reasons, and those words of the seers, Hanumān became delighted at heart.

28. So, having accomplished the object of his desire and having determined that the princess was unharmed, the monkey resolved to see her face-to-face once more before making his return journey.

The end of the fifty-third *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 54

1. Respectfully greeting Jānakī, who had remained under the *śiṃśapā* tree, Hanumān said, "Thank god I have found you here unharmed."

2. Gazing steadfastly at Hanumān, who was on the point of departing, she spoke words to him that were filled with her love for her husband:

3. "Granted, you are fully capable of carrying out this mission all by yourself, slayer of enemy heroes, and this accomplishment of yours would bring you glory.

4. "But if Kākutstha, that tormentor of enemy armies, were to fill Laṅkā with his own troops and take me away, that would be worthy of him.

5. "Therefore, you should arrange it in such a way that the great battle hero demonstrates valor that is worthy of him."

6. When Hanumān had heard these meaningful, courteous, and reasonable words, he continued with the remaining portion of his own speech:

7. "Soon Kākutstha will come here accompanied by the foremost of the apes and monkeys. After he has defeated his enemies in battle, he will put an end to your sorrow."

8. When he had consoled Vaidehī in this fashion, Hanumān, son of Māruta the wind god, set his mind on departure and respectfully saluted her.

9. Then anxious to see his master, the tiger among monkeys and crusher of his foes climbed splendid Mount Ariṣṭa.

10. It was covered with dark forest groves graced with tall *padmaka* trees and was filled with *sāla* trees, palms, *aśvakarṇas*, and bamboo.

11. It was adorned with spreading canopies of blossoming creepers; it was filled with herds of various beasts; and it was ornamented with exposed veins of metallic ore.

12. It abounded with many waterfalls and was impassable because of its heaps of huge boulders. It was frequented by great seers, *yakṣas*, *gandharvas*, *kinnaras*, and great serpents.

13. It was dense with trees and creepers, and its caves harbored prides of lions. It was haunted by numerous tigers. It had sweet roots and fruit trees.

14. Such was the mountain that the great and exceedingly powerful monkey climbed, driven by excitement and hastening to see Rāma.

15. Crushed under the soles of his feet, the boulders on the lovely mountain slopes shattered noisily and were reduced to dust.

16. When he had ascended that lordly mountain, the great monkey began to grow in his eagerness to cross from the southern to the northern shore of the salt sea.

17. Once the mighty son of Pavana the wind god had climbed the mountain, he beheld the terrifying ocean, the abode of fish and serpents.

18. Like Māruta the wind god himself rushing through the sky, that tiger among monkeys, the wind god's son, set out from the South to the North.

19. Crushed by the monkey, the great mountain and all its inhabitants emitted a loud roar. Its peaks trembling and its trees falling, it sank back into the earth.

20. Ripped up by the force of his thighs, the blossoming trees fell to the ground, shattered, as if they had been struck by Śakra's weapon.

21. One could hear a dreadful roaring, which seemed as if to pierce the heavens, of mighty lions crushed deep in their caves.

22. *Vidyādhara* women flew up suddenly from the mountain, their garments disordered and slipping, their jewelry in disarray.

23. Huge, powerful, and highly venomous serpents with tongues of flame coiled themselves as their heads and necks were crushed.

24. *Kinnaras*, great serpents, *gandharvas*, *yakṣas*, and *vidyādharas* abandoned that flattened mountain and flew up into the sky.

25. Crushed by that powerful monkey, the majestic mountain, lofty with its forested peaks, sank into the underworld called Rasātala.

26. That mountain—ten leagues across and thirty high—had now become level with the ground.

The end of the fifty-fourth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 55

1–3. Tireless Hanumān sailed across the lovely, shining, and boundless sky. With the moon for its white lotus, the sun for its *kāraṇḍava* birds, the constellations Tiṣya and Śravaṇa for its sweet-voiced geese, the clouds for its seaweed and bordering meadows, the constellation

Punarvasu for its sea monster, the planet Mars for its mighty shark, the celestial elephant Airāvata for its great island, the constellation Svāti for the splashing of its geese, diverse winds for its swelling waves, moonbeams for its cool waters, and serpents, *yakṣas*, and *gandharvas* for its blossoming water lilies and lotuses, the sky resembled the ocean.

4–5. As the great and majestic flying monkey Hanumān moved through the abode of the wind god Māruta, he seemed to devour the heavens, to scratch the moon, the lord of stars, to drag along the sky with its constellations and sun's orb, and to drag in his wake its massed clouds.

6. Tinted white, pink, blue-black, red, green, and purple, its huge clouds looked beautiful.

7. Constantly entering and emerging from the massed clouds, he resembled the moon alternately hidden and revealed.

8. Roaring with a mighty roar so that he sounded like the thundering of a cloud, the mighty monkey sped once more over the middle of the ocean.

9. Caressing great fair-peaked Mount Maināka, the powerful and swift monkey sped along like a bolt of iron loosed from a bow.

10. When he had almost arrived, that bull among monkeys spied great Mount Mahendra, which resembled a cloud, and he roared.

11. Hearing the sound of his roaring all around them, all the monkeys, anxious to see their comrade, were filled with eager expectation.

12. Then Jāmbavān, foremost of monkeys, his heart thrilled with joy, summoned all the monkeys and said these words:

13. "By all means that is Hanumān, who must have accomplished his mission; of this there can be no doubt. For if he had not accomplished his mission, his roar would not sound like that."

14. When the monkeys heard the sound of great Hanumān's roar and the sound of the pumping of his arms and thighs, they were delighted, and they leapt up on every side.

15. Leaping from treetop to treetop and from mountain peak to mountain peak in their excitement, they gathered together in their eagerness to see Hanumān.

16. In their delight the monkeys in the treetops grasped the blossoming branches and shook them, as one might wave brightly colored clothing.

17. When all the monkeys saw that great monkey rushing toward them like a massive storm cloud, they stood with their hands cupped in reverence.

18. The swift monkey, who looked like a mountain, landed on the thickly forested summit of Mount Mahendra.

19. Then all the bulls among monkeys, delighted at heart, gathered around great Hanumān.

20. Gathering around him who had returned unhurt, they were filled with the greatest delight, and their faces lit up with joy.

21. The monkeys honored that best of monkeys, the son of Māruta the wind god, with gifts of roots and fruit.

22. Some of those bulls among monkeys cried out in their delight, while others chattered. Still others fetched tree branches in their excitement.

23. The great monkey Hanumān made obeisance to his respected elders, Jāmbavān and the rest, and to Prince Aṅgada.

24. When the two of them had paid homage to him who was worthy of homage and the monkeys had honored him, courageous Hanumān tersely reported, "I have found the queen."

25. Then, taking Aṅgada, the son of Vālin, by the hand, he sat down in a charming wooded spot on Mount Mahendra.

26. With great excitement, Hanumān said to those bulls among monkeys, "I have found her, Janaka's daughter, in a grove of *aśoka* trees.

27. "That young and blameless lady is being guarded by horrendous *rākṣasa* women. Wearing a single braid of hair, weak with fasting, soiled, emaciated, her hair matted, she is desperate for the sight of Rāma."

28. When the monkeys heard Māruti's all-important words beginning with "I have found her," which were like nectar to them, they were all overjoyed.

29. Some of those powerful monkeys roared; others howled. Some bellowed and others chattered, while still others bellowed in return.

30. Some of those elephants among monkeys in their excitement raised their thick, long, curving tails aloft and beat them on the ground.

31. Still other monkeys leapt down from mountain peaks and in their excitement hugged Hanumān, who resembled a bull elephant.

32. After Hanumān had spoken, Aṅgada responded with these excellent words there in the midst of the heroic monkeys:

33. "Monkey, there is none to equal you in strength and courage; for you have returned after leaping the wide ocean.

34. "Thank heaven you have found the queen, Rāma's illustrious wife. Thank heaven Kākutstha will now give up the grief born of his separation from Sītā."

35. Then those monkeys, surrounding Aṅgada, Hanumān, and Jāmbavān, sat down on large boulders in great delight.

36. All those great monkeys—anxious to hear of his jumping over the ocean, his observations of Laṅkā, and his encounters with Sītā and Rāvaṇa—then stood with hands cupped in reverence, gazing expectantly at Hanumān's face.

37. Surrounded by so many monkeys, majestic Aṅgada sat there, like the lord of the gods in heaven attended by the divinities.

38. With renowned Hanumān and illustrious Aṅgada, his armlets bound fast upon his arms, seated joyfully upon it, the vast and lofty mountain peak was ablaze with splendor.

The end of the fifty-fifth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 56

1. There on the summit of Mahendra, the mighty monkeys, Hanumān and the rest, experienced greatest delight.

2. Then in great excitement Jāmbavān asked that great monkey, the delighted son of the wind god, for an account of his mission.

3. "How did you find the queen? How is she doing there? How has cruel, ten-faced Rāvaṇa been treating her?

4. "You must tell us everything truthfully, great monkey. Once we have heard how things stand, we shall consider how best to proceed.

5. "Since you are prudent, you must explain to us those things that we are to relate when we return and those things we had best withhold."

6. Instructed thus by Jāmbavān, his fur bristling with excitement, Hanumān replied after first bowing his head in homage to Queen Sītā:

7. "You yourselves saw me leap into the sky from the summit of Mount Mahendra, anxious and intent upon reaching the southern shore of ocean.

8. "As I was flying along, I encountered what appeared to be a dreadful obstacle. For I spied a ravishing and celestial, golden mountain peak.

9. "Since it stood there obstructing my path, I took that mountain for an obstacle.

10. "Therefore, as I approached that great, celestial, golden mountain, I formed in my mind the resolution that I must smash it.

11. "When I, with my tail, struck the peak of that great mountain, as radiant as the sun, it shattered into a thousand pieces.

12. "Realizing how determined I was, the great mountain spoke sweetly to me, delighting my heart with the words, 'My son!'

13. "And he said, 'My name is Maināka, and I dwell in the ocean. You should regard me, who am a friend of Mātariśvan, the wind god, as your paternal uncle.

14. " 'Long ago, my son, when the great mountains had wings, they ranged at will over the earth, causing obstruction everywhere.

15. " 'When the great god Indra, chastiser of Pāka, heard about the mountains' behavior, he cut off their wings by the thousand with his thunderbolt.

16. " 'But, my child, I was saved from that fate by your father, great Māruta the wind god, who cast me into the sea.

17. " 'Moreover, subduer of your foes, I must exert myself to assist Rāma, for he is the foremost of those who uphold righteousness and he is great Indra's equal in valor.'

18. "When I had heard the words of great Mount Maināka and had informed him of my mission, my mind was filled with eagerness to proceed.

19. "Granted leave by great Maināka, I embarked upon the remainder of my journey at full speed.

20. "I traveled swiftly on my way for a long time until I spied the goddess Surasā, mother of great serpents.

21. "In the middle of the ocean, that goddess addressed me, saying, 'You were destined by the gods to be my food, best of monkeys. Therefore, I shall devour you, for you have long been ordained for this fate.'

22. "When I had been addressed in this fashion by Surasā, I stood with hands cupped in reverence, bowing. My face gone pale, I replied with these words:

23. " 'Majestic Rāma Dāśarathi, scorcher of his foes, entered the Daṇḍaka Forest with Sītā and his brother Lakṣmaṇa.

24. " 'His wife, Sītā, was carried off by wicked Rāvaṇa. I am a messenger traveling to her by the command of Rāma.

25. " 'You who dwell within his realm should assist him.

26. " 'Or, if you prefer, I will enter your mouth after I have seen Maithilī and tireless Rāma; this I solemnly promise you.'

27. "But when I had addressed her in this fashion, Surasā, who could take on any form at will, replied, 'No one can escape me, for such is my boon.'

28. "At the time that I was addressed in this fashion by Surasā, I was ten leagues in height. But in an instant, I grew still larger.

29. "She then opened her mouth to a size commensurate with mine. But when I saw her mouth open wide, I made my body very small.

30. "At that moment, as I was no larger than a thumb, I swiftly flew into her mouth and came out at once.

31. "Then the goddess Surasā in her true form addressed me, 'You may depart at your pleasure, gentle and excellent monkey, for the accomplishment of your purpose.

32. " 'You must reunite Vaidehī with great Rāghava. May you be happy, great-armed monkey; I am pleased with you.'

33. "Praised by all beings with cries of 'Well done! Well done!' I leapt up like Garuḍa into the vast sky.

34. "Suddenly—though I could not see anything—my shadow was caught. Since I had lost my momentum, I scanned the ten directions, but I could not find what was obstructing my progress.

35. "Then this thought occurred to me: 'What in the world could present such an obstacle to my progress and yet have a form I cannot see?'

36. "And as I was worrying about this, I cast my eyes below me. Then I spied a frightful *rākṣasa* woman lying on the waters.

37. "Seeing me immobilized but unafraid, the frightful creature addressed these ominous words to me, laughing loudly:

38. " 'Where do you think you're going, you big ape? I'm famished and you're my favorite food. Fill up my body, which has long been deprived of food.'

39. " 'Very well,' I said, assenting to her words. But then I made my body swell up to a size much greater than that of her mouth.

40. "Her huge and frightful mouth opened wide in order to devour me. But she had no conception of who I was or of the transformations of which I was capable.

41. "Then in the space of an instant, I contracted my gigantic form, tore out her heart, and I flew up into the sky.

42. "When I had torn out her heart, that frightful creature, huge as a mountain, fell back into the salt sea, flinging wide her arms.

43. "Then I heard the perfected beings, who travel through the sky along with the celestial bards, crying, 'The frightful *rākṣasa* woman Siṃhikā was quickly slain by Hanumān.'

44. "When I had killed her, I once more turned my thoughts to my dangerous mission. Then, after traveling a very great distance, I saw the southern shore of the ocean—resplendent with its mountains—where the city of Laṅkā stands.

45. "After sundown I entered the citadel, the lair of the *rākṣasas*, unnoticed by those *rākṣasas*, terrifying in their valor.

46. "Then, after searching the whole night for the fair-waisted daughter of Janaka, I entered Rāvaṇa's inner apartments; but still I did not find her.

47. "Unable to find Sītā in Rāvaṇa's palace, I had come up against an ocean of sorrow, the farther shore of which I could not discern.

48. "As I was grieving, I spied a splendid private park enclosed within a high, golden wall.

49. "Leaping over that wall, I saw a grove of many trees.

50. "In the middle of a grove of *aśoka* trees, there stood a huge *śiṃśapā* tree. Climbing that, I spied a golden grove of plantains.

51. "Not far from the *śiṃśapā* tree, I saw a fair young woman whose eyes were like lotus petals but whose face was gaunt with fasting.

52. "Like a doe surrounded by tigresses, she was surrounded by cruel and hideous *rākṣasa* women, who fed on flesh and blood.

53. "When I saw that woman in such a state, I understood her to be Rāma's blameless wife. So I remained there in the *śiṃśapā* tree, watching.

54. "Suddenly I heard a deep and tumultuous noise mingled with the jingling of ladies' belt ornaments and anklets coming from the direction of Rāvaṇa's dwelling.

55. "Greatly alarmed by this, I shrank back into the *śiṃśapā* tree like a bird into a dense thicket.

56. "Then mighty Rāvaṇa and his wives approached the place where Sītā stood.

57. "When fair-hipped Sītā saw the lord of the *rākṣasa* hosts, she drew up her thighs and covered her ample breasts with her arms.

58. "Falling with his head at her feet, ten-necked Rāvaṇa addressed Sītā in her great misery saying, 'You must bestow your affections upon me.

59. " 'But if, in your pride, haughty Sītā, you do not accept me by the end of two months, I shall drink your blood.'

60. "Hearing these words of wicked Rāvaṇa, Sītā became furiously angry and responded with these excellent words:

61. " 'How is it, most despicable of *rākṣasas*, that your tongue does not fall out when you utter unspeakable things to the wife of immeasurably powerful Rāma, the lord of the House of Ikṣvāku, and the daughter-in-law of Daśaratha?

62. " 'What great heroism you have displayed, you low-born sinner, carrying me off in my husband's absence and slipping away unseen by that great man!

63. " 'You are not the equal of Rāma; you are not even fit to be his slave! For Rāghava is godlike, truthful, and praiseworthy in battle.'

64. "When ten-faced Rāvaṇa was addressed in this fashion with Jānakī's harsh words, he flared up suddenly in anger like the flames of a funeral pyre.

65. "Rolling his fierce eyes and raising his right fist, he was on the point of killing Maithilī, when the women broke into lamentation.

66. "Then that wicked *rākṣasa*'s principal wife, Mandodarī, emerged from the midst of the women and restrained him.

67. "She spoke sweet words to him who was tormented by the god of love, 'What do you want with Sītā, you who are equal in might to great Indra? Make love with me right now! Jānakī is no better than I.

68. " 'My lord, make love right here with the daughters of the gods, *gandharvas*, and *yakṣas*. What do you want with Sītā?'

69. "Then the mighty night-roaming *rākṣasa*, suddenly aroused by all those women together, was led to his palace.

70. "When ten-headed Rāvaṇa had gone, the hideous-faced *rākṣasa* women continued to threaten Sītā with cruel and frightful words.

71. "But Sītā Jānakī paid no heed to their words, and all their threats had no effect on her.

72. "Leaving off their futile ranting, those flesh-eating *rākṣasa* women reported to Rāvaṇa that Sītā's resolution was formidable.

73. "Their hopes dashed, they abandoned their efforts. Stationing themselves around her on every side, they succumbed to sleep.

74. "Once they had fallen asleep, Sītā, in her great misery, devoted to her husband's welfare and despondent, lamented piteously and gave herself up to her grief.

75. "Seeing Sītā's dreadful situation, I quietly mused but could not shake off my anxiety.

76. "Then I devised a means whereby I might converse with Jānakī: I began to extol the dynasty of the House of Ikṣvāku.

77. "When the queen heard me recite those words, sanctified by the names of those royal seers, she answered me, blinded by her tears.

78. " 'Who are you? How and why have you come here, bull among monkeys? What is the nature of your friendship with Rāma? Please tell me that.'

79. "When I had heard those words of hers, I said these words, 'My Queen, your husband, Rāma, has as his ally Sugrīva, the mighty and valorous lord of the monkeys, whose valor is fearsome.

80. " 'Know that I am his servant Hanumān. I have come here dispatched by your husband, tireless Rāma.

81. " 'The majestic tiger among men, Dāśarathi himself, gave me this signet ring as a token of identification for you, illustrious lady.

82. " 'I wish to do what you command, my queen. What must I do? I can take you back to Rāma and Lakṣmaṇa. What is your reply?'

83. "When she had heard that and reflected upon it, Sītā, the delight of Janaka, said, 'Let Rāghava destroy Rāvaṇa and then take me back himself.'

84. "Bowing my head to the noble and blameless queen, I asked her for some token that would delight Rāghava's heart.

85. "Addressed in that fashion, the fair-hipped lady in great agitation gave me a splendid jewel and entrusted me with a message.

86. "Bowing to the princess, with a focused mind, I reverently circumambulated her with my thoughts intent on my return here.

87. "Reaching some decision in her mind, she replied further, 'Hanumān, please relate my tale to Rāghava.

88. " 'You must do so in such a way that when Rāma and Lakṣmaṇa hear it, those two heroes will come at once with Sugrīva.

89. " 'Otherwise, I have but two months more to live. Then Kākutstha will never see me again, and I will die with no one to protect me.'

90. "When I heard those piteous words, anger overcame me; and I perceived at once that there remained an additional task for me to do.

91. "Then my body began to expand until it resembled a mountain. Spoiling for a fight, I began to devastate the grove.

92. "Awakening, the hideous-faced *rākṣasa* women saw that the stand of trees had been destroyed and that its birds and beasts were confused and terrified.

93. "When they saw me in the grove, they gathered together from here and there, and they quickly went off as a group to report to Rāvaṇa, saying:

94. " 'Mighty king, a wicked monkey, not realizing your power, has destroyed your inaccessible grove.

95. " 'Lord of kings, you must immediately order the death of this malicious creature so that he may be destroyed; for he has done you an injury.'

96. "When he heard that, the lord of the *rākṣasas* dispatched the *rākṣasas* known as *kiṃkaras*, who were obedient to his will and virtually invincible.

97. "But with an iron beam, I slew eighty thousand of them, all of them armed with lances and war-hammers, there in that wooded tract.

98. "The survivors among them fled at top speed and reported to Rāvaṇa that I had annihilated his troops.

99. "Then I had an idea and scaled a domed palace.

100. "After killing with a column the hundred *rākṣasas* stationed there, in my rage I completely smashed that palace, the finest in Laṅkā.

101. "Then Rāvaṇa ordered out Jambumālin, the son of Prahasta.

102. "But with that dreadful iron beam, I annihilated that powerful *rākṣasa*, expert in combat, along with his retinue.

103. "When Rāvaṇa, lord of the *rākṣasas*, heard about that, he sent forth the very powerful sons of his minister, accompanied by an army of footsoldiers. But with that same iron beam I led them all to the house of Yama, the lord of the dead.

104. "Learning that his minister's sons, fleet-footed in battle, had been slain, Rāvaṇa sent forth his five heroic generals, but I annihilated them all along with their troops.

105. "Then ten-necked Rāvaṇa sent forth to battle his mighty son Akṣa along with many *rākṣasas*.

106. "But I seized the prince, Mandodarī's son—expert in combat and armed with a sword and shield—as he leapt up into the sky. Whirling him around a hundred times, I smashed him.

107. "Learning that Akṣa had been smashed as soon as he had arrived, ten-faced Rāvaṇa, in a towering rage, ordered out his second son, named Indrajit, who was powerful and invincible in battle.

108. "Once I had rendered that bull among *rākṣasas* and his whole army powerless in battle, I experienced the greatest delight.

109. "For it was with the greatest confidence that Rāvaṇa had sent forth that mighty, great-armed warrior and his heroic troops all puffed up with pride.

110. "But then he swiftly bound me with the divine missile of Brahmā, after which the *rākṣasas* tied me up with ropes.

111. "They captured me and led me into the presence of Rāvaṇa. When he saw me, wicked Rāvaṇa spoke with me.

112. "Interrogated about my coming to Laṅkā and the killing of the *rākṣasas*, I said that I had done it all for Sītā's sake.

113. " 'I came to your palace, my lord, because I was anxious to find her. I am the monkey Hanumān, the legitimate son of Māruta the wind god.

114. " 'Know that I am a monkey, a messenger of Rāma, and a minister of Sugrīva. It is as Rāma's messenger that I have come before you.

115. " 'Listen, lord of the *rākṣasas*, to the message that I will convey to you. The lord of the monkeys addresses these temperate words to you. They are in keeping with righteousness, profit, and pleasure and are as beneficial as wholesome food.

116. " ' "While I was living on Mount Ṛśyamūka with its abundant trees, Rāghava, valorous in battle, became my ally.

117. " ' "Your majesty, he said to me, 'A *rākṣasa* has abducted my wife. Please make a pact with me in order to assist me in this regard.'

118. " ' "Then, witnessed by Agni, the god of fire, Lord Rāghava and Lakṣmaṇa forged an alliance with me, Sugrīva, whose kingdom Vālin had usurped.

119. " ' "After killing Vālin in battle with a single arrow, Rāma made me—a lord of leaping monkeys—king of the monkeys.

120. " ' "We must wholeheartedly assist him; and so, in keeping with righteousness, I have dispatched a messenger to you.

121. " ' "Sītā must be brought at once and delivered to Rāghava before the powerful monkeys exterminate your army.

122. " ' "For who does not know of old about the power of the monkeys who are summoned into the presence of the gods?"

123. " 'Thus has the king of the monkeys addressed you.' When I had spoken to Rāvaṇa in this fashion, he glared at me in rage as if he would burn me up with his very glance.

124. "Then the *rākṣasa*, cruel in his actions, ordered that I be put to death.

125. "But his wise brother, Vibhīṣaṇa by name, entreated with the king of the *rākṣasas* on my behalf, saying:

126. " 'The execution of an emissary is not sanctioned in the treatises on kingship, *rākṣasa*. An emissary bearing a beneficial message must convey it accurately.

127. " 'O you whose valor is unequaled, even when an emissary has committed some grave offense, then, according to the treatises, only disfigurement is sanctioned, never execution.'

128. "When Vibhīṣaṇa had addressed him in this fashion, Rāvaṇa gave this order to the *rākṣasas*: 'Burn his tail at once.'

129. "Hearing his order, they wrapped my tail completely with cotton rags and ropes of hemp.

130. "When they had made the bonds secure, the *rākṣasas*, terrifying in their strength, set fire to my tail while beating me with staves and fists.

131. "Although I was bound with many bonds and leashed by the *rākṣasas*, I was so eager to see the city by day that I felt not the slightest discomfort.

132. "While I was bound and engulfed in flames, those heroic *rākṣasas* loudly proclaimed my crimes along the royal highway and at the city gates.

133. "Once again shrinking my body's colossal size, I freed myself from my bonds and resumed my natural size.

134. "Seizing an iron beam, I slew those *rākṣasas*. Then I swiftly leapt up onto the city gate.

135. "With my blazing tail, I calmly burnt down the city with its turrets and gateways, just as the fire that ends a cosmic era consumes all creatures.

136. "But no sooner had I burned down Laṅkā when anxiety gripped me: 'In burning down Laṅkā, I must, no doubt, have burned Sītā.'

137. "Just then, I heard the words—their every syllable auspicious—of celestial bards announcing astonishing news: 'Jānakī has not been burned!'

138. "Only when I had heard those marvelous words, did the situation become clear to me. Then, after I had seen Vaidehī once more, she dismissed me.

139. "For the sake of Sugrīva's commitment, I have accomplished all this through the power of Rāghava and the great energy of you all.

140. "I have reported to you everything just as it happened there. Now we must do whatever remains to be done here."

The end of the fifty-sixth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 57

1. When Hanumān, son of Māruta the wind god, had related all of this, he began once more to utter excellent words:

2. "It is because of Sītā's virtuous character that the perseverance of Rāma, the alacrity of Sugrīva, and my great leap have all proved fruitful.

3. "Sītā's virtuous character, you bulls among monkeys, is worthy of a noble lady. With the power of her austerities, she could uphold the worlds or, if angered, burn them up.

4. "By all means, Rāvaṇa, the lord of the *rākṣasas*, must be enormously powerful, since his body was not destroyed by the power of her austerities when he touched her.

5. "Even a flame touched with one's hand would not do what the daughter of Janaka could do were she to be suffused with anger.

6. "The virtuous lady was standing miserably at the foot of a *śiṃśapā* tree in the midst of wicked Rāvaṇa's *aśoka* grove.

7. "Surrounded by *rākṣasa* women, drawn with grief and suffering, she was devoid of radiance, like the crescent moon occluded by a line of clouds.

8. "Devoted to her husband alone and disdaining Rāvaṇa, arrogant in his power, fair-hipped Jānakī Vaidehī remains a prisoner.

9. "Devoted to Rāma with her whole heart, virtuous Vaidehī can think of no one else but Rāma, just as Paulomī could think of no one but Indra, the smasher of citadels.

10. "Devoted to her husband's welfare, Sītā is clad in that same single garment; covered with dirt, her body is wretched with grief and suffering.

11. "I found her there in the women's grove, in the midst of hideous *rākṣasa* women, who menaced her constantly.

12. "Dejected, her hair in a single braid, she thinks only of her husband. She sleeps on the ground; and her body has grown so pale that she resembles a lotus pond at the onset of winter.

13. "Her purpose utterly averse to that of Rāvaṇa, she had resolved to die. Still, with great difficulty, I managed to inspire confidence in that fawn-eyed woman.

14. "I managed to converse with her and to reveal to her all that had occurred. When she heard about the alliance between Rāma and Sugrīva, she was delighted.

15. "Her virtuous conduct is unshakable, and her supreme devotion is fixed upon her husband.

16. "Ten-faced Rāvaṇa must be great indeed, if these alone cannot destroy him. Still, Rāma will be but the mere instrument of his destruction.

17. "Such is the condition of virtuous Sītā, given over utterly to her sorrow. Now then, let us do everything that must be done to remedy it."

The end of the fifty-seventh *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 58

1–2. Hearing these words of Hanumān, Aṅgada, Vālin's son, said, "Given the present situation as reported to you, sirs, it would be appropriate for us—with the consent of all the principal monkeys, Jāmbavān and the rest—to appear before the two sons of the king with Vaidehī.

3. "I myself am fully able swiftly to destroy the citadel of Laṅkā single-handedly, including its hosts of *rākṣasas*, and to kill mighty Rāvaṇa.

4. "How much more easily then might I do so with the assistance of such heroic, powerful, accomplished, and capable monkeys, skilled in the use of weapons and eager for victory?

5. "I myself will destroy Rāvaṇa in battle, along with his troops, his retinue, his sons, and his brothers.

6. "And even if I should encounter in battle the divine missiles of Indrajit, the conqueror of Śakra—those blinding missiles of Brahmā, Indra, Rudra, Vāyu, and Varuṇa—I shall destroy them and annihilate the *rākṣasas*.

7. "If I have your permission, sirs, my valor will subdue Rāvaṇa.

8. "The unending and incomparable hail of boulders I shall release would kill even the gods in battle; how much more easily would it kill those night-roaming *rākṣasas*!

9. "The ocean might exceed its shore, and Mount Mandara might tremble. But no army of enemies could ever make Jāmbavān waver in battle.

10. "The monkey hero, the son of Vāyu the wind god, is capable of destroying the *rākṣasa* leaders of all the *rākṣasa* hosts all by himself.

11. "Mount Mandara itself would shatter from the impact of the thighs of Panasa or great Nīla; how much more easily would mere *rākṣasas* be destroyed!

12. "Name anyone—even among the gods, the *asuras*, the *yakṣas*, the *gandharvas*, the mighty serpents, and the mighty birds—who can oppose Mainda or Dvivida in battle.

13. "For those two outstanding monkeys, the sons of the Aśvins, possess enormous speed. They are filled with the greatest pride and are arrogant because of their boon from Grandfather Brahmā.

14. "For long ago, in order to honor the Aśvins, Brahmā, the Grandfather of all the worlds, conferred upon them the incomparable boon of complete invulnerability.

15. "Intoxicated with their arrogance because of that boon, those two heroic monkeys annihilated a vast army and drank the nectar of immortality of the gods.

16. "Let all the other monkeys stand aside! If roused to fury, these two alone are capable of destroying Laṅkā with all its cavalry, chariots, and war elephants.

17. "Then too, monkeys, it would be improper for us to appear before great Rāghava without the queen after having found her.

18. "It appears to me improper for you, sirs, whose valor is renowned, to report there, 'We have found the queen, but we have not brought her back.'

19. "For you, foremost among monkeys, there is no one in all the worlds—including the gods and the *daityas*—who is your equal either in leaping or in valor.

20. "What else remains to be done with regard to the *rākṣasas*, whose champions have been slain in this fashion by Hanumān? Let us just take Jānakī and go."

21. Then Jāmbavān, foremost among monkeys and expert in sound advice, in delight, replied to him who had formed this resolution. His words were full of sound advice.

22. "As you perceive, prince, this plan is not impracticable for us, but you should look toward the fulfillment of our mission in such a way that our plan is determined by Rāma."

The end of the fifty-eighth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 59

1. The great monkey Hanumān and the other heroic forest-dwelling monkeys led by Aṅgada accepted the advice of Jāmbavān.

2. Leaving the summit of Mount Mahendra, those bulls among leaping monkeys all leapt up to follow the son of Vāyu the wind god.

3. With their huge bodies and vast strength, they seemed almost to obscure the sky. They looked like Mount Meru or Mount Mandara, or like huge, rutting elephant-bulls.

4. It seemed almost as if they bore up with their gaze swift, wise, and mighty Hanumān, honored by all beings.

5. Their mission accomplished, their spirits uplifted by the success of their undertaking, they were now confident that Rāghava's purpose would be accomplished and that their master, Sugrīva, would achieve the greatest glory.

6. All of them were eager to relate the good news. All were joyful at the prospect of battle. All were resolute and determined to assist Rāma.

7. Leaping into the sky and flying along, those woodland creatures came upon a forest grove filled with trees and creepers that was comparable to the heavenly garden, Nandana.

8. Enchanting all creatures and yet forbidden to them, it was known as the Madhuvana, and it was under the protection of Sugrīva.

9. It was always guarded by the immensely powerful monkey Dadhimukha, the maternal uncle of Sugrīva, the great lord of the monkeys.

10. When the monkeys arrived at that vast grove, so dear to the heart of the monkey lord, they became wildly excited.

11. Seeing the vast Madhuvana, those monkeys, themselves tawny as honey-wine, begged prince Aṅgada for some honey-wine.

12. So the prince obtained permission from the senior monkeys, beginning with Jāmbavān, and gave them leave to drink the honey-wine.

13. Granted leave, all the forest-dwelling monkeys were delighted; and they began to dance all around in great joy.

14. Some sang, while others prostrated themselves; some danced, while others laughed; some fell down, while others staggered about; some jumped up and down, while others babbled incoherently.

15. Some supported one another, while others fell to arguing among themselves; some leapt from tree to tree, while others leapt from the treetops to the ground.

16. Some sprang to the tops of the great trees with great speed. Laughing, one of them approached another who was singing, while another who was laughing approached yet another who was grinning.

17. A weeping monkey approached another who was weeping, while another shoved one who was shoving yet a third. The monkey army was in confusion because of the behavior induced by the honey-wine-inebriated minds of its soldiers. There was not a single one of them who was not drunk, nor a single one who was not sated.

18. When the monkey known as Dadhimukha saw that the grove was being devoured and its trees were being stripped of leaves and blossoms, he angrily tried to stop the monkeys.

19. Although he was reviled by those arrogant monkeys, that elder among the monkey heroes, the guardian of the grove, fierce in his power, resolved once more to protect the grove from them.

20. To some he rudely spoke harsh words; others he slapped unrestrainedly with his open hand. Approaching some others, he began to quarrel, while still others he approached in a conciliatory manner.

21. But in their drunkenness and power, those monkeys—irresistible in their impetuosity—surrounded and assaulted him as he tried to stop them. Then they dragged him about, having lost all fear, unaware that they were doing wrong.

22. In their drunkenness those monkeys all together scratched that monkey with their claws, bit him with their fangs, and nearly killed him with their slaps and kicks. Then they completely looted that vast grove.

The end of the fifty-ninth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 60

1. Then that bull among monkeys, Hanumān, foremost of monkeys, addressed them, saying, "Don't be distracted, monkeys; enjoy the honey-wine!"

2. When Aṅgada, foremost among monkeys, heard Hanumān's words, he was delighted at heart, and he replied, "Let the monkeys drink the honey-wine.

3. "Since Hanumān has accomplished his mission, I would do anything he says, even something one ought not do. How much more would I do something like this."

4. When the monkeys heard these words from the mouth of Aṅgada, they were delighted. Then those bulls among monkeys praised him, crying, "Splendid! Splendid!"

5. After praising Aṅgada, that bull among monkeys, all the monkeys—swift as the current of a mighty river—rushed back to the Madhuvana.

6. Galvanized by this sanction and by learning that Hanumān had found Maithilī, they entered the Madhuvana and violently attacked the guards.

7. Leaping up, they banded together and began to beat the hundreds of dedicated guardians of the grove there in the Madhuvana.

8. Seizing honeycombs as big as bushels with their arms, they all gathered together. Some broke them open, while the others ate.

9. Some of those monkeys, tawny as honey-wine, drank the honey-wine and scattered the honeycombs. Others, in their drunkenness, pelted each other with beeswax.

10. Still others stood at the foot of the trees, clinging on to the branches. And then, excessively drowsy with intoxication, they spread some leaves and lay down.

11. Out of their senses and drunk on honey-wine, the monkeys giddily reviled one another and staggered about.

12. Some roared like lions, while other warbled giddily like birds. Some of the monkeys, drunk on honey-wine, passed out on the ground.

13. The guardians of the honey-wine, who had been dispatched by Dadhimukha, had scattered in all directions after being driven back by those terrifying monkeys.

14. The monkeys dragged them by their knees and showed them their posteriors. Greatly upset, the guards went to Dadhimukha and said these words:

15. "Granted leave by Hanumān, these monkeys have violently ravaged the Madhuvana. Then they dragged us by our knees and showed us their posteriors."

16. The monkey Dadhimukha, guardian of the grove, was furious when he heard that the Madhuvana had been destroyed. He soothed the monkeys, saying:

17. "Come on! Come on! Let's go! Let us forcibly stop those highly arrogant monkeys, who are drinking up the honey-wine."

18. Hearing these words of Dadhimukha, those heroic bulls among monkeys together went with him back to the Madhuvana.

19. In their midst Dadhimukha took up a huge tree. Then all those leaping monkeys made a violent charge.

20. Seizing rocks, trees, and boulders, the monkey guardians of the grove rushed angrily to the place where those elephants among monkeys stood.

21. Taking their master's words to heart, the heroic guardians of the grove, armed with rocks, *sāla* trees, and palmyra trees, rushed swiftly onward.

22. Thousands of those heroic guardians of the grove, arrogant in their strength, attacked the monkeys as they rested in the trees and on the ground.

23. Now when those bulls among monkeys led by Hanumān saw that Dadhimukha was enraged, they violently charged him.

24. In a rage Aṅgada struck his venerable elder with both arms, as the latter—with his great arms and immense strength—rushed upon him, armed with a tree.

25. Blinded by his drunkenness and not realizing, "This is my venerable elder," Aṅgada failed to recognize him. And so he smashed him to the ground with great force.

26. His arms broken, his face averted, afflicted, and drenched with blood, that heroic elephant among monkeys, Dadhimukha, suddenly lost consciousness for a moment.

27. Managing somehow to free himself from those monkeys, that bull among monkeys reached a secluded spot where he addressed his assembled servants:

28. "Let them be! We must go to where our master, the thick-necked monkey Sugrīva, is waiting with Rāma.

29. "We shall report all of Aṅgada's wrongdoing to the king. When he hears what we have to say, he will not stand for it, and he will have these monkeys executed.

30. "For great Sugrīva cherished the divine Madhuvana, which had come down to him from father to son and which was forbidden even to the gods.

31. "Since they were so greedy for honey-wine, those monkeys are doomed. For surely, Sugrīva will punish them and all their friends with death.

32. "These miscreants, who have disobeyed the king's command, deserve to be put to death. And thus the king's rage, arising from his lack of forbearance, will accomplish our purpose."

33. When he had addressed the guardians of the grove in this fashion, mighty Dadhimukha suddenly sprang up and went off with them.

34. In the twinkling of an eye, that forest-dwelling monkey reached the place where the wise monkey Sugrīva, son of the thousand-rayed sun, was waiting.

35. When he spied Rāma, Lakṣmaṇa, and Sugrīva, he descended from the sky to the level ground.

36–37. When Dadhimukha, the immensely powerful master of the guards, descended, surrounded by all of them, he put on a dejected expression. Then, placing his cupped hands reverently to his head, he pressed his forehead to Sugrīva's auspicious feet.

The end of the sixtieth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 61

1. When Sugrīva, bull among monkeys, saw the monkey prostrated before him, he was alarmed at heart and he said these words:

2. "Get up! Get up! Why have you fallen at my feet? Have no fear, hero; just tell me the truth."

3. Reassured in this fashion by great Sugrīva, wise Dadhimukha arose and said these words:

4. "That grove—entrance to which you, Vālin, and Ṛkṣarajas have always prohibited—has been devoured by the monkeys, your majesty.

5. "Though they were attacked by these guardians of the grove, who tried to stop them, they paid no heed to them and went on eating and drinking the honey and the honey-wine.

6. "Some scattered the leavings, while others ate. When we tried to stop them, they all scowled at us.

7. "Thus, the guardians of the grove, although they strove furiously, were driven from that grove by those angry bulls among monkeys.

8. "Then, bull among monkeys, my monkeys were routed by many heroic monkeys, their eyes red with rage.

9. "Some were struck with hands, while others were pounded with knees. Those monkeys dragged them about at will and showed them their posteriors.

10. "That is how these heroes have been battered, despite the fact that you are their master, while the entire Madhuvana has been devoured at will by those others."

11. As Sugrīva, that bull among monkeys, was being informed in this fashion, wise Lakṣmaṇa, slayer of enemy heroes, asked him:

12. "Your majesty, why has this monkey, the guardian of the grove, presented himself before you? What is the matter that has made him speak so miserably?"

13. Addressed in this fashion by great Lakṣmaṇa, eloquent Sugrīva responded with these words:

14. "Respected Lakṣmaṇa, the heroic monkey Dadhimukha says that the heroic monkeys led by Aṅgada have drunk up my honey-wine.

15. "They would never have acted in such a way unless they had accomplished their mission. Since those monkeys have invaded the grove, they must have accomplished their mission.

16. "No doubt the queen has been found and by no one else but Hanumān. For no one other than Hanumān could have been the reason for the success of this mission.

17. "For success in any enterprise, intelligence, resolve, strength, and learning are all firmly established in Hanumān, that bull among monkeys.

18. "Where Jāmbavān is the leader, Aṅgada the general, and Hanumān the guiding force, there can be no other outcome.

19. "Dadhimukha reports that those heroic bulls among monkeys, led by Aṅgada, who have returned after searching the southern quarter, have destroyed the Madhuvana.

20. "Having returned, the monkeys have entered the Madhuvana, laying waste and devouring the entire grove, and they have battered the guardians with their knees, driving them all away.

21. "It is to report this matter in sweet words that this monkey, known as Dadhimukha and famous for his valor, has come.

22. "You must see the matter correctly, great-armed Saumitri. Since all the monkeys have come back and are drinking the honey-wine, Sītā must have been found!

23. "If they had not found Vaidehī, bull among men, these renowned forest-dwelling monkeys would never have attacked that divine grove, a gift of the gods."

24. When they heard those words, so pleasant to the ear, that had issued from Sugrīva's mouth, both righteous Lakṣmaṇa and Rāghava were delighted.

25. Both Rāma and illustrious Lakṣmaṇa were exceedingly delighted. Sugrīva, too, was delighted when he heard those words of Dadhimukha, and he responded to that guardian of the grove with these words:

26. "I am delighted, my dear friend, that, having accomplished their mission, they have devoured the grove. Such behavior on the part of those who have accomplished their mission must be pardoned, and I have already done so.

27. "For, along with the two Rāghavas, I wish to see them at once—those monkeys whose leader is Hanumān, who have accomplished their mission, and whose pride is that of the lion, king of beasts. I wish also to hear about the effort to find Sītā."

The end of the sixty-first *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 62

1. Addressed in this fashion by Sugrīva, the monkey Dadhimukha was delighted, and he saluted Rāma, Lakṣmaṇa, and Sugrīva respectfully.

2. After he had prostrated himself before Sugrīva and the two powerful Rāghavas, he leapt up into the sky along with his heroic monkeys.

3. Hastening back along the way he had come, he descended from the sky to the ground and entered the grove.

4. Entering the Madhuvana, he saw those ill-mannered leaders of the monkey troops, who were now sober. They were all voiding the honey-wine in the form of urine.

5. The hero approached them, cupping his palms reverentially. He then cheerfully addressed Aṅgada with these conciliatory words:

6. "Dear friend, please do not be angry that these monkeys tried to restrain you. It was merely out of ignorance that the guards angrily tried to stop you, sirs.

7. "Mighty prince, you are the heir apparent; therefore, you are master of this grove. Please, sir, forgive the offense that—in our foolishness—we committed earlier.

8. "Just as your father was formerly the lord of the monkey hosts, so now are you and Sugrīva, best of monkeys, no one else.

9. "Blameless prince, I have gone and reported the arrival here of all these roamers of the forest to your father's brother, Sugrīva.

10. "He was not angry when he heard about your coming here with the leaders of the monkey troops and about the despoliation of the grove; indeed, he was delighted.

11. "In his delight your father's brother, King Sugrīva, lord of the monkeys, said, 'Send them all immediately.' "

12. When eloquent Aṅgada, foremost of monkeys, had heard these conciliatory words of Dadhimukha, he said these words to his followers:

13. "Leaders of the monkey troops! I suspect that Rāma has already heard the news of our arrival. Since we have accomplished our mission, it is not fitting that we remain here, scorchers of our foes.

14. "Roamers of the forest, we have rested and drunk honey-wine to our heart's content. What is left for us to do here? We should now proceed to where my revered elder Sugrīva is waiting.

15. "As to what is to be done, I shall do just as you—acting as a group—instruct me, lords of the monkey troops. I am completely at your disposal, sirs.

16. "I may be heir apparent; but still I am not entitled to order you about. After you have accomplished this mission, it would be highly improper for me to treat you disrespectfully."

17. Even as the forest-dwelling monkeys heard these immortal words that Aṅgada was saying, they were delighted at heart, and they said these words in reply:

18. "Your majesty! Bull among monkeys! What other powerful person would speak in this fashion? Drunk with the arrogance of power, all others think only of themselves.

19. "These words, which no one else could have uttered, are so fitting for you. Your humility proclaims the bright future that lies in store for you.

20. "All of us have rested and are ready to proceed to where Sugrīva, the immortal lord of the monkey heroes, is waiting.

21. "Unless you tell us to, we monkeys would find it impossible to move even one step from this place, best of monkeys. This is the truth we are telling you."

22. While they were speaking in this fashion, Aṅgada replied, "Very well then, let us go." So saying, he sprang up from the surface of the earth.

23. All the leaders of the monkey troops followed him as he soared upward, filling the sky like sacred fires blazing up from the sacrifice.

24. Leaping suddenly into the sky, those swift, leaping monkeys gave a thunderous roar, like great storm clouds driven before the wind.

25. While Aṅgada was still on his way, Sugrīva, lord of the monkeys, addressed lotus-eyed Rāma, who was stricken with grief:

26. "Take heart, bless you, there is no doubt that the queen has been found. Otherwise they would not dare to come here after the expiration of the time limit I set.

27. "If the mission had failed, the great-armed heir apparent Aṅgada, the best of leaping monkeys, would not dare approach me.

28. "Even if the other monkeys had acted in such a fashion without having accomplished their mission, he himself would have been dejected, his mind overwhelmed with confusion.

29. "Unless he were in an exuberant mood, that lord of leaping monkeys would never have destroyed my Madhuvana. For it has been handed down from father to son and carefully guarded by our forefathers.

30. "Kausalyā has an excellent child in you, Rāma, firm in your vows. Take heart! No doubt the queen has been found and by no one else but Hanumān. For there is no other like him who could have been the reason for the success of this mission.

31. "For, O foremost among the wise, success, intelligence, resolve, and strength are as firmly established in Hanumān as is radiant splendor in the sun.

32. "Where Jāmbavān is the leader, Aṅgada the general, and Hanumān the guiding force, there can be no other outcome.

33. "Now is not the time for you to give way to anxiety, you whose valor is immeasurable."

34. At that moment, a short distance above them, he heard the chattering of the forest-dwelling monkeys, who, as they approached Kiṣkindhā, were screeching in their pride at Hanumān's feat as if to announce their success.

35. When the foremost of the monkeys heard the clamor of the monkeys, he was delighted at heart, curling and uncurling his tail.

36. Placing Aṅgada and the monkey Hanumān at their head, the monkeys rushed onward in their eagerness to see Rāma.

37. Led by Aṅgada, the joyful and exuberant heroes landed near Rāghava and the king of the monkeys.

38. Bowing his head before them, great-armed Hanumān reported to Rāghava that the queen was unharmed and was strictly controlling herself.

39. In great delight, Lakṣmaṇa gazed with great fondness and respect upon Sugrīva, who had been so certain of this outcome with regard to the son of the wind god.

40. And Rāghava, slayer of enemy heroes, who was rejoicing with great delight, gazed upon Hanumān with enormous respect.

The end of the sixty-second *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 63

1–2. After proceeding to Mount Prasravaṇa with its lovely woodlands, the monkeys bowed their heads before Rāma and mighty Lakṣmaṇa. Then, after reverently saluting Sugrīva, they placed the heir apparent at their head and began to relate the news concerning Sītā.

3–4. In Rāma's presence, all the monkeys told of Sītā's imprisonment in the inner apartments of Rāvaṇa, of her being menaced by the *rākṣasa* women, of her devotion to Rāma, and of the time limit that had been set. When Rāma learned that Vaidehī was unharmed, he responded:

5. "Where is Queen Sītā? How is she disposed toward me? Tell me everything concerning Vaidehī, monkeys."

6. Hearing what Rāma had said, the monkeys, there in Rāma's presence, prompted Hanumān, who was the one most knowledgeable about Sītā's situation.

7. When Hanumān heard their words, that eloquent son of Māruta the wind god said these words about finding Sītā:

8. "When I had leapt over the ocean, a hundred leagues in breadth, I wandered about in my desire to find Sītā Jānakī until at last I came upon her.

9. "On the southern shore of the southern ocean lies Laṅkā, the city of wicked Rāvaṇa.

10. "It was there that I found virtuous Sītā in Rāvaṇa's inner apartments. Your lovely wife, Rāma, is surviving only through placing all her hopes on you.

11. "I found her there in the women's grove, guarded by hideous *rākṣasa* women, who menaced her constantly.

12. "Imprisoned in Rāvaṇa's inner apartments and closely guarded by the *rākṣasa* women, your virtuous queen, unaccustomed to suffering, is suffering.

13. "Dejected, her hair in a single braid, she thinks only of you. She sleeps on the ground; and her body has grown so pale that she resembles a lotus pond at the onset of winter.

14. "Her purpose utterly averse to that of Rāvaṇa, she had resolved to die. Still, with great difficulty, Kākutstha, I managed to seek out the queen, whose thoughts are fixed on you alone.

15. "I gradually managed to inspire confidence in her, tiger among men, by praising the fame of the House of Ikṣvāku.

16. "I managed to converse with the queen and to reveal to her all that had occurred. When she heard about the alliance between Rāma and Sugrīva, she was delighted.

17. "Her virtuous conduct is unshakable, and her devotion is fixed upon you. And that is how I found that virtuous woman, the delight of Janaka. She is wholly occupied with her fierce austerity and her utter devotion to you, bull among men.

18. "She provided me with a means of identification, in the form of an episode involving a crow that took place in your presence on Mount Citrakūṭa, wise Rāghava.

19. "Jānakī told me, 'You must tell Rāma, that tiger among men, what you have seen here, omitting nothing, son of Vāyu the wind god.

20. " 'And as you are telling him these words, just as I will tell you, in the presence of Sugrīva you must give him this, which I have hidden away with great effort:

21. " ' "Here is your splendid hair ornament, which I have kept hidden for you with great effort. And you must remember my *tilaka* mark of red arsenic.

22. " ' "I am sending you this splendid jewel, born from the sea. When I look upon it in my trouble, I rejoice just as if I had seen you, blameless one.

23. " ' "I shall live only for one more month, son of Daśaratha. I cannot live beyond this month since I am in the hands of the *rākṣasas.*" '

24. "Thus did Sītā, emaciated, but utterly righteous in her conduct, and imprisoned in Rāvaṇa's inner apartments, address me, her eyes as wide as a doe's.

25. "Now I have told you everything, just as it happened, Rāghava. By all means, you must now devise a way to cross the waters of the ocean."

26. When the son of Vāyu the wind god saw that the princes had been reassured, he gave Rāghava that means of identification. Then he fully reported to him everything the queen had told him in due order and in her own words.

The end of the sixty-third *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 64

1. When Rāma, son of Daśaratha, had been addressed in this fashion by Hanumān, he clasped the jewel to his heart, and he and Lakṣmaṇa wept.

2. Drawn with sorrow, Rāghava gazed at that splendid jewel. His eyes filled with tears, and he said this to Sugrīva:

3. "Just as a cow in her maternal affection overflows with love for her calf, so does my heart overflow at the sight of this magnificent gem.

4. "My father-in-law gave this magnificent gem to Vaidehī when she was a bride. It was fastened on her head so that it would be more lovely still.

5. "This gem born from the waters is particularly prized by her family; for it was a gift from wise Śakra, who had been supremely gratified during a sacrifice.

6. "As I gaze upon this superb jewel, dear friend, I see in my mind's eye a vision of my father and of the lord Janaka Vaideha.

7. "This gem looked so lovely on the head of my beloved. In seeing it now, I feel as if I had her back.

8. "Keep telling me, dear friend, over and over again, exactly what Sītā Vaidehī said, thus sprinkling me with the water of her words, as one might sprinkle with water one who had fainted.

9. "What could be more grievous than this, Saumitri, that I should see this jewel born of the waters come back to me without Vaidehī?

10. "If Vaidehī can survive for a month, then she will have lived a long time. As for myself, dear friend, I cannot live even for a moment without that black-eyed woman.

11. "Dear friend, you must take me to the place where you found my beloved. Since I have heard news of her, I cannot remain here even a moment longer.

12. "How can my fair-hipped lady, who is so excessively timid, survive amidst those dreadful, terrifying *rākṣasas*?

13. "Surrounded by those *rākṣasas*, her face surely must have lost its radiance, as does the autumn moon when veiled by clouds, its dark spot no longer visible.

14. "What did Sītā say, Hanumān? You must tell me truthfully. For that alone can keep me alive, as medicine does a sickly man.

15. "What did my lovely, fair-hipped lady, so sweet and sweetly spoken, say, Hanumān? You must tell me. Going from misery to ever greater misery, how can Jānakī survive?"

The end of the sixty-fourth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 65

1. Addressed in this fashion by great Rāghava, Hanumān related to him everything that Sītā had said:

2. "Queen Jānakī told me this story, bull among men, just as it took place long ago on Mount Citrakūṭa, to serve as a means of identification.

3. "Sleeping comfortably by your side, Jānakī awoke first. For a crow had suddenly flown up and injured her between the breasts.

4. "You in turn, elder brother of Bharata, had fallen asleep in the lap of the queen. But once again, she said, the bird caused her pain.

5. "Returning yet again, he injured her severely, she said. Then you awoke, spattered with her blood.

6. "Scorcher of your foes, she said that though you were sleeping peacefully, the queen awakened you, for the crow would not leave off tormenting her.

7. "When you saw that she was wounded between the breasts, great-armed prince, you spoke, hissing in anger like a venomous serpent.

8. " 'Who, timorous one, has wounded you between the breasts with his sharp claws? Who is toying with an enraged serpent, its jaws agape?'

9. "Glancing about you, you spied the crow as he perched there watching her, his sharp claws dripping blood.

10. "She said that the crow—foremost of flying creatures, who swiftly moved about the earth, equal to the wind in swiftness—was the son of Śakra.

11. "Rolling your eyes in anger, you, a great-armed warrior and foremost among the wise, made a harsh decision with respect to the crow.

12. "You then plucked a blade of *darbha* grass from your mat and infused it with the power of Brahmā's divine weapon. Like the blazing fire of cosmic destruction, it blazed up fiercely in the bird's direction.

13. "You hurled that flaming blade of grass at the crow. And it pursued him.

14. "Spurned by his father, all the gods, and the great seers, he traversed the triple universe but could find no one to protect him.

15. "And as he lay there, fallen to the ground seeking refuge with you who are fit to grant it, Kākutstha, you spared him in your compassion, although he deserved to die.

16. "But, Rāghava, you said, 'A divine weapon can never be employed in vain.' It put out the crow's right eye.

17. "After he had made his obeisance to you and King Daśaratha, you dismissed that crow, and he returned to his abode.

18. " 'Since you are the foremost master of divine weapons and possess strength and virtue, why, Rāghava, do you not employ your divine weaponry against the *rākṣasas*?

19. " 'Even the great serpents, *gandharvas*, *asuras*, and the hosts of Maruts are unable to stand before you, Rāma.

20. " 'If the mighty man has even the least concern for me, let him slay Rāvaṇa at once in battle with his keenly honed arrows.

21. " 'Or else, why does not the best of men, Lakṣmaṇa Rāghava, scorcher of his foes, rescue me on his brother's orders?

22. " 'Those two mighty tigers among men whose power is equal to that of Vāyu, god of wind, and Agni, god of fire, are truly unassailable even by the gods; why then do they ignore me?

23. " 'Surely I must have committed some grave offense, since those scorchers of their foes together, although well able to rescue me, do not do so.'

24. "When I heard Vaidehī's piteous words—so tearfully spoken—I addressed that noble lady once more in these words:

25. " 'I swear to you by truth itself, my queen, that Rāma is preoccupied with his grieving over you; while Lakṣmaṇa, moreover, is deeply pained at the fact that Rāma is overwhelmed by sorrow.

26. " 'Somehow or other I have managed to find you, my lady. This is no time for sorrow. Lovely lady, you shall soon see the end of your sorrows.

27. " 'The two princes—tigers among men and subduers of their foes—will reduce Laṅkā to ashes in their determination to see you.

28. " 'Once great-armed Rāghava has slain the terrible Rāvaṇa along with all his kinsmen in battle, he will surely take you back to his own city.

29. " 'Blameless lady, please give me some means of identification that Rāma will recognize and that will cheer him.'

30. "Then, mighty prince, after glancing about her in all directions, she unfastened this gem, this splendid hair clip from her garment, and gave it to me.

31. "I accepted this heavenly gem on your account, foremost of the Raghus. Then, bowing my head to her, I hastened to return.

32. "Seeing that I was determined to go and that I was increasing in size, Janaka's fair daughter, despondent, her face covered with tears, spoke to me in a voice indistinct with weeping:

33. " 'Hanumān, you must inquire for me after the well-being of Rāma and Lakṣmaṇa, who resemble lions, as well as Sugrīva, his ministers, and all the rest.

34. " 'You must see to it that great-armed Rāghava saves me from this ocean of sorrow.

35. " 'When you arrive in the presence of Rāma, you must tell him of the intensity of my sorrow and how I am constantly menaced by the *rākṣasas*. May your journey be successful, foremost among monkeys!'

36. "Those, your majesty, are the sorrowful words that the noble lady Sītā spoke. Reflecting on what I have told you, lion among kings, you must have faith that Sītā is loyal and well."

The end of the sixty-fifth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

Sarga 66

1. "In her affection for you, tiger among men, and in her friendly esteem for me, the queen then addressed a further message to me in an agitated manner:

2. " 'You must thus address Rāma Dāśarathi in various ways so that he will quickly kill Rāvaṇa in battle and take me back.

3. " 'Stay another day if you please, heroic tamer of your foes. When you have rested in some concealed spot, you can depart tomorrow.

4. " 'For your presence, monkey, would be a moment's respite for hapless me from my profound sorrow.

5. " 'For once you, so valiant, have departed, even if only to return, it is doubtful whether I shall survive. Have no doubt about this.

6. " 'My grief at not being able to see you would only further torment unfortunate me; for I am already overcome with sorrow after sorrow and am in such a dreadful plight.

7. " 'But then too, hero, there is without question still one serious doubt that hovers before me regarding your allies, the apes and monkeys.

8. " 'Just how will the troops of apes and monkeys and the two sons of the best of men cross the impassable ocean?

9. " 'Three creatures alone possess the power to fly here over the ocean: Garuḍa Vainateya, Vāyu the wind god, and you, blameless monkey.

10. " 'Therefore, heroic monkey, tell me what means you foresee for accomplishing this impossible undertaking. For you are the foremost of those who know how to accomplish things.

11. " 'Granted, you are fully capable of carrying out this mission all by yourself, slayer of enemy heroes, and this accomplishment of yours would bring you glory.

12. " 'But if Rāma with his entire army were to recover me after slaying Rāvaṇa in battle and were he then in triumph to bring me back to his own city, that would redound to his glory.

13. " 'Rāghava must not do as the *rākṣasa* did: steal me away from the forest by means of a trick he played on that hero out of fear of him.

14. " 'But if Kākutstha, that tormentor of enemy armies, were to fill Laṅkā with his own troops and take me away, that would be worthy of him.

15. " 'Therefore, you should arrange it in such a way that the great battle hero demonstrates valor that is worthy of him.'

16. "When I had heard these meaningful, courteous, and reasonable words, I continued with the remaining portion of my own speech:

17. " 'The foremost of the leaping monkeys, Sugrīva, the mighty lord of apes and monkeys, has made a firm resolve on your behalf, my lady.

18. " 'The monkeys under his command are imbued with valor, strength, and great power; and they move with the swiftness of thought.

19. " 'Their movement—upward, downward, or toward any side—cannot be impeded; and those creatures of measureless power do not shrink from even the greatest tasks.

20. " 'Following the path of the wind, those enormously energetic creatures have many times reverently circumambulated the earth.

21. " 'All the forest-dwelling monkeys are equal, if not superior, to me. Not a single one of those who attend Sugrīva is inferior to me.

22. " 'If I managed to get here, how much easier it will be for those who are more powerful still. After all, one does not send out the best one has to run errands. Lesser folk are sent for that purpose.

23. " 'So enough of this misery, my lady! Banish your grief. The leaders of the monkey troops will reach Laṅkā in a single bound.

24. " 'Mounted on my back, those two lions among men, resembling the newly risen sun and moon, will soon come for you, virtuous lady.

25. " 'You will soon see Rāghava, that lionlike slayer of his foes, and you will also see Lakṣmaṇa standing at the gates of Laṅkā, bow in hand.

26. " 'Soon you will see those heroic monkeys assembled here as well. Their weapons are their fangs and claws, their valor is that of lions and tigers, and they resemble elephant lords.

27. " 'Soon you will hear the sound of those extraordinary monkeys, like clouds upon a mountain, roaring on the peaks of Laṅkā's Mount Malaya.

28. " 'Soon you will see Rāghava, subduer of his foes, who has completed his term of exile in the forest, reunited with you and consecrated king in Ayodhyā.'

29. "When I had thus soothed the daughter of Janaka Maithila with these auspicious and welcome words, she, who had spoken cheerfully in my presence, became calm, although she was still pained by your sorrow."

The end of the sixty-sixth *sarga* of the *Sundarakāṇḍa* of the *Śrī Rāmāyaṇa.*

The end of the *Sundarakāṇḍa.*

NOTES

Sarga 1

1. See Jhala's Introduction (1966, pp. xxxi, xxx) on the point at which the *Sundara-kāṇḍa* begins and *Kiṣkindhākāṇḍa* ends in various manuscript traditions and on the authenticity of the various episodes, especially the Surasā. See Introduction, p. 3, and Agrawala and Krishnadas 1962.

According to Cg, this *śloka* (verse) contains the twelfth syllable of the *Gāyatrīmantra* (the syllable *va* in the word *Rāvaṇa* according to Cm) with which the poem is correlated and thus marks the completion of eleven thousand *ślokas* of the vulgate. See notes on 2.39.5 and 2.65.22, and again at 2.93.24. See Introduction, p. 3.

"troubler of his foes" *śatrukarśanaḥ*: Literally, "he who causes his enemies to become emaciated." The commentators on the southern recension, with the exception of Cg, read *karṣanaḥ* to mean "plowing under or dragging one's enemies." Cf. 1.8.7.

"resolved to take" *iyeṣa*: We follow Cm, Crā in supplying *gantum* as a complement to the finite *iyeṣa*. Both commentators note that whereas at the close of the preceding *kāṇḍa* Hanumān had proceeded only mentally to Laṅkā, he now prepares to do so physically. See *Kiṣkindhākāṇḍa*, *sarga* 66.

"sky, the path traveled by celestial bards" *cāranācarite*: The word "sky," for which the phrase is a kenning, has been added. See Jhala's critical note (1966, p. 477) on the use of the *saptami* (locative) for the *tṛtiyā* (instrumental) here.

After verse 1, most southern manuscripts (D1,3–5,7–9,T2,3,M,G) insert two lines [1*]: "The monkey, wishing to accomplish this difficult feat that none could rival, holding his head and neck erect, resembled a bull, lord of cows." For "that none could rival," *niṣpratidvaṃdvam*, Cr suggests "that nobody else could accomplish," Ct offers "without anyone to help him," and Cg understands "so that it was without opposition." Here we have followed Crā, "free of opposition or rivals." See *Kiskindhākānda*, *sargas* 63 and 64.

2–3. "frightening birds" *dvijān vitrāsayan*: Cf. 1.16.16 and note; 4.14.20; 5.41.5; and 5.45.22 and note.

"lapis-hued" *vaidūryavarṇesu*: Is the object of the comparison lapis lazuli (blue) or cat's-eye-beryl (green)? Cg thinks that the color is the common quality linking the meadow and water. Crā, however, feels that the grass was green and shining like beryl and resembled water only in coolness and softness. Cm glosses *marakatachāyesu*, "having the radiance of emeralds," and follows Crā in seeing coolness and not color as the basis for the comparison with water. Although it is difficult to decide between the positions articulated by the commentators, we have tended, with Cg, to see the color—most probably blue—as the *sādhāranadharma* at the basis of the simile. We have done so because it appears to us more than probable that the central purpose of this figure, as well as of the other aqueous simile at verse 6 below, is to anticipate and suggest Hanumān's triumphant leap over the ocean that is the focus of the opening section of the *kāṇḍa*. In order to heighten the effect of the trope, the meadow must be likened to the sea both in color and extent. The qualities of coolness and softness are, in our opinion, less relevant in the present context.

"lapis" *vaidūrya-*: On *vaidūrya*, see notes on 3.30.9 and 4.13.5–8. See also 5.2.50; 5.3.8; 5.6.1,12; 5.7.46; 5.52.12 and notes.

"The slope of that great mountain": This phrase has been supplied for clarity. Cf. verse 6.

4–5. "dark blue, pale pink, lotus-red, marbled black and white" *nilalohita-māñjiṣṭha-padma-varṇaih sitāsitaiḥ*: The various commentators tend to differ slightly as to the exact colors. We have followed what appears to us to be the reasonable rendering put forth

by Ct. It should be noted that the reading *padma* in 4b is marked as uncertain by the critical editors and is represented in Ś1 (NW), in several *devanāgarī* manuscripts representing W or NW (one, D5, is southern), and in some southern manuscripts as *patravarnaih*, which, according to Cg, means "leaf-colored or green."

"in their natural state" *svabhāvavihutaiḥ*: The southern commentators, with the exception of Cg, read *svabhāvasiddhair vimalaih*, that is to say, according to Ct, Cr, "naturally produced by the mountain and pure." We interpret the critical reading with Cg, who glosses the expression as *svatahsiddhaih*, which we understand to mean "produced naturally."

6. "great serpents" *nāga-* (used twice in the verse): As is frequently the case in Sanskrit literature, it is not possible here to be perfectly certain whether the word *nāga* is used in the sense of "semidivine serpent" or "elephant." The bivalence of the figure—the mountain locale, frequently associated with elephants, as *upameya*, and the lake or pool, typically the lair of the great serpents, as *upamāna*—only intensifies the ambiguity. The commentators are largely silent on this figure, and of those who mention it, only Cr unambiguously understands the second usage of the term to mean "elephant." The translators of the *Sundarakāṇḍa* have similarly differed in their understanding of the two occurrences of the term *nāga* in this verse. Many, like Dutt (1892, p. 871) and Roussel (1903, p. 442), in most instances leave the term untranslated, indicating, we feel, that they understand it to refer to the class of semidivine serpent beings. Shastri (1957, p. 327) translates the first occurrence as "Chiefs of the Serpent Race," while leaving the second occurrence untranslated. Griffith (1873, p. 280) renders the two as "Serpent Gods" and "serpent," respectively. Iyengar (1983, p. 59) appears to follow Cr in rendering the terms with the words "pachyderms" and "elephant," respectively. Simon (1934, p. 2) is the only translator to interpret the two occurrences differently. Thus, he sees the mountain as inhabited by "best of serpent demons" and Hanumān himself as likened to an "elephant." Either a serpent or an elephant could be associated with a pool and either could appropriately continue the string of *upamānas* such as bull (1*) or lion (verse 3) mentioned above. On the whole, however, while acknowledging that the ambiguity may be intentional, we have tended to interpret *nāga* in this context as "great serpent" on the grounds of the proximity of the unambiguous term *pannaga* in verse 5, the conventional propriety of associating these great serpents with such other semidivine beings as *yakṣas*, *kinnaras*, and *gandharvas*, and our sense of the greater likelihood of the serpent figuring in an aquatic simile.

Following verse 6, many manuscripts—mostly N—in full or part insert twenty-six lines [4*-7*] that continue the description of the mountain, its habitants, and Hanumān's preparations for his leap.

7. "Great Indra" *mahendrāya*: Although in the context it is clear that Hanumān is invoking the king of the gods, it should be remembered that Mahendra is also the name of the mountain peak from which he is preparing to leap and that this fact very likely governs the choice of the god's epithet here. That such a play on the name is intended is suggested by the poet's explicit repetition of the name in this very same context at 4.66.37.

"self-existent Brahmā" *svayaṃbhuve*: "Self-existent" is an extremely common, although not entirely exclusive, epithet of Brahmā, and so it is taken here by Cg. Ct, Ck, however, understand the term to be in apposition with *pavanāya*, "Pavana" (literally, "the purifier"), a common epithet of the wind god, and take the two together to refer to Rāma. They do this not only because of their devotionalist reading of the text but

also because Hanumān has throughout the tradition the reputation of being the supreme devotee of Rāma and so (they doubtless reason) is likely at the outset of his perilous adventure to make obeisance to his personal divinity. As Ct says, "The self-existent Pavana is he who purifies (*pūyate*) the host of *yogis* through the knowledge of himself (*svajñānena*). In other words, this is the self-existent Lord Rāma. This reference suggests the proper mode of behavior, which consists of performing worship of one's personal divinity for the removal of all obstacles prior to beginning a journey." The propriety of Hanumān's salutation to the wind god, however, is perfectly clear, as is noted by Crā, who remarks that the monkey does this because the wind god is his father and because this divinity is most likely to provide the speed necessary for traveling through the air.

"all the great beings" *bhūtebhyaḥ*: Literally, "beings." These are the gods and semi-divine beings, who, like the other divinities named in the verse, are invoked for their aid in overcoming the obstacles to Hanumān's venture.

8. "Facing east . . . cupped his hands in reverence" *añjaliṃ prāṅmukhaḥ kurvan*: In place of the present participle *kurvan*, a number of northern manuscripts and Cg read the gerund *krtvā*. The issue, as explained by Cg, who explicitly faults the dominant southern reading, is the propriety of the simultaneity, implicit in the present participle, of the monkey's facing east and preparing to leap toward the south. Our translation, in fact, follows Cg and the northern tradition in viewing the facing to the east as an action prior to the preparation for the leap. Why Hanumān should face east in order to salute his father is not entirely clear. The virtually unanimous mythological tradition assigns to Vāyu the northwestern quarter, over which he presides in his aspect as one of the eight *lokapālas*, or "guardians of the quarters." By this traditional reckoning the east is assigned to Indra, and it is perhaps the preeminence of this divinity and his association with the mountain Mahendra that explains the direction of Hanumān's bow. The most common traditional allocation of the directions to the various divinities is as follows: Indra, east; Agni, the god of fire, southeast; Yama, south; Sūrya, the sun god, southwest; Varuṇa, lord of the waters, west; Vāyu, the god of wind, northwest; Kubera, the lord of wealth, north; and Soma, northeast. For a discussion of Hanumān's numerous associations with divinities in this *kāṇḍa* and their significance, see our Introduction, pp. 40–43.

9. "to fulfill Rāma's purpose" *rāmavrddhyartham*: Literally, "for the sake of Rāma's growth, increase, *or* prosperity." Our understanding of this expression, slightly odd in the present context, is similar to that of Cg, who glosses *rāmaprayojanārtham*, "for the sake of Rāma's purpose." (Compare *rāmakāryasiddhaye*, "in order to accomplish his purpose, Rāma's quest" at verse 72 below.) The term *vrddhi* is doubtless employed more for the sake of its echoing the verb *vavrdhe*, "increased in size," than for its semantic precision. This is the first of many size changes that Hanumān will undergo in the *kāṇḍa*. For a discussion of this phenomenon and its significance, see our Introduction, pp. 44–47.

"as does the sea on the days of spring tide" *samudra iva parvasu*: The reference here is to the days of the new and full moon when the moon and sun are aligned and the tides therefore reach their maximum. The days of the full and new moon are among the four *parvan* days. The other two, the days when the moon and the sun are in quadrature, or shortly thereafter, give rise to the neap tides at which the water level reaches its lowest point. See 5.2.54; 5.5.12; 5.46.15; and 5.57.16 and notes.

10. "with his fore and hind feet" *bāhubhyām . . . caranābhyāṃ ca*: Note that the word *bāhu* is used here in the sense "forefoot of a quadruped," rather than (as in many of translations, e.g., Roussel, Dutt, and Simon) "arms." For, as Cg remarks, the term is used because of a monkey's habit of walking on all fours. The choice, however, is difficult because of the frequently highly anthropomorphic nature of Hanumān and the *vānaras*. For a discussion of the theriomorphic, as opposed to anthropomorphic, representation of these creatures, see our Introduction, pp. 62–64.

11. "shook" *aśātayat*: We agree with Ck, Ct, Crā in understanding the mountain to be the subject of the causative. Cg regards the causative as used in the sense of the simplex (*svārthe ṇic*) with the root meaning "to go." Thus, he understands the flowers themselves to be the grammatical subject of the second half of the verse and would interpret simply as "the blossoms fell."

14. "let loose huge boulders tinged with red arsenic" *mumoca ca śilāḥ śailo viśālāḥ samanahśilāh*: Note the elaborate *anuprāsa* on the palatal sibilant. Most southern manuscripts make *pādas* ef the first half of a *śloka* of which the second (20*) is to be translated (depending on which group of commentators one follows) as either "and with its middle portion aflame resembled a fire streaked with smoke" (Ct, Ck) or "and resembled a smoke-streaked fire with a flame in its midst" (Cv, Crā, Cm, Cg). The idea is that the eruption of the red-tinged boulders among the grey slopes gives the impression of fire and smoke. The critical edition—like the northern recension—provides no basis for the figure. It is worth noting that the northeastern manuscripts follow *pāda* ef with a separate figure derived from the juxtaposition of smoke and fire but do not relate it specifically to our half verse.

15. Literally, the verse translates as "Crushed by the mountain as it was pressed in upon them on every side, the creatures dwelling in the mountain caves cried out in unnatural voices."

17. "characteristic markings" *vyaktasvastikalaksanaih*: Literally, "with their clearly marked *svastikas*." Evidently what is meant by the word *svastika* here is the characteristic "spectacle" marking on the cobra's hood. Perhaps the word *svastika* is used here because of the cross at the center of this mark. Ct, Cr gloss "the blue line on a serpent's hood," while Cg describes it as "the half moon mark visible on these animals."

20. "by some great creatures" *bhūtaih*: The commentators are divided as to whether these creatures or beings are the agents of the mountain's destruction or being destroyed along with it (instrumental of accompaniment). Cm sees the *bhūtas* as the five elements—earth, water, fire, air, and space—which, he feels, appear here to be involved in the process of destruction. Most commentators, however, understand the term in the sense used at verse 15, "great creature" or "being." Ct specifies that they are powerful (malevolent) beings such as *brahmarakṣas*. Cf. notes on 5.7.65 and 5.16.2.

"ascetics" *tapasvinaḥ*: This term seems somewhat incongruous in the present context and has provoked considerable thought and difficulty among the commentators and translators alike. Normally the word *tapasvin* is nominal in the epics and refers generically to the forest-ascetics with which these texts are so liberally peopled; and after some deliberation, we have decided to accept this reading of the term. Many commentators and translators have read the term in this way but see the ascetics and *vidyādharas* as separate groups constituting a joint subject of the verb *utpetuḥ*. Compare Cr, Shastri (1957, p. 328), Gita Press (1969, p. 1105), Dutt (1892, p. 875), and Roussel (1903, vol. 2, p. 442). This seemingly straightforward interpretation, however, runs into several difficulties. If, indeed, a group of ascetics is to be seen as the joint subject of *utpetuh*,

then one must confront the issue of the phrase *strīganaih saha*, "with their womenfolk," which, if not impossible, is hardly apposite in the case of ascetics. Moreover, the following verses in the critical edition clearly refer exclusively to *vidyādharas* and make no mention whatever of ascetics. At least one translator, Simon (1934, p. 3), attempts to combine the two notions and takes *tapasvinaḥ* as an adjective modifying *vidyādharāḥ* in the sense of "self-mortifying" (*bussenden Vidyādharas*), but this, in light of the elaborate description of the voluptuous lifestyle of the *vidyādharas* in verses 21–24, is clearly absurd. Crā appears to be alone among the commentators in similarly viewing *tapasvinaḥ* as an adjective modifying *vidyādharāḥ* (*tapasvina iti vidyādharaviśeṣaṇam*). His explanation of the propriety of such an adjective appears to us to be somewhat ambiguous. He says of the *vidyādharas*, "*teṣāṃ tapasvitvaṃ bhūtapūrvagatyā*," which may be intended to suggest that the *vidyādharas* were ascetics in a previous birth or stage of their lives. This would appear to be in keeping with the reference to the *vidyādharas* as *maharsis*, "great seers," in verse 25. See note ad loc. The idea is probably connected with the notion that these *vidyādharas* must have practiced severe penances to acquire the magical spell or knowledge, *vidyā*, that enables them to fly. We have hesitantly followed the majority of the commentators in seeing the verse as alluding to two distinct classes of beings but are not convinced that both nouns are intended to equally govern the finite verb *utpetuh*. Rather, we have slightly separated the two subjects by interpreting the adjective *trastāḥ*, "terrified," as referring chiefly, if not exclusively, to the ascetics, while the verb refers specifically to the *vidyādharas*. See verse 26 and note below.

21. "seats and goblets" *āsanabhājanam*: A few southern manuscripts, including the texts of Cg, Cr, have the somewhat more attractive reading *āsavabhājanam*, "wine goblets," but the textual support for this is slender. Nonetheless, given the context of the drinking hall, *pānabhūmi*, and Cg's proposal to distinguish the *bhājanas* as drinking vessels from the *pātras* of *pāda* c as vessels for food, we have used the term "goblets."

22. "soft delicacies" *lehyān*: Literally, "things to be licked." This term, according to Pandit Shrinivas Shastri and the late Dr. V. W. Parañjpe, refers to smooth, custardlike foods such as the Maharashtrian delicacy *śrīkhaṇḍ* and occurs frequently in epic lists of foods. See Vyas (1967, p. 202), who understands *lehya* to refer to "lickable foods like honey." Cf. 1.51.23; 5.9.11–13.

24. "bracelets" *-pārihārya-*: Most commentators (Cv, Cg, Cm, Crā) understand the term in its normal lexically attested sense of *valayah*, "bracelet," and cite the *Amarakośa* in support of this position. Ck, however, understands the word to signify something excellent (*śreṣthavāci*) and thus would understand the compound *hāranūpurakeyūrapārihāryadharāḥ* to mean "wearing the finest pearl necklaces, anklets, and armlets." In support of this, he quotes a verse composed by his maternal grandfather, the poet Śrirañga. Ct, Cr appear indecisive and quote both Ck, Cm. Jhala in his critical notes follows the majority of the commentators and understands "wristlets" (1966, p. 447). See also Vyas (1967, p. 217), who understands "bangles."

"smiling" *sasmitāḥ*: Why are the *vidyādhara* women smiling? Given the sudden violent destruction of their luxurious abodes, their reaction seems somehow inappropriate. Jhala offers the explanation that "they were standing high up in the sky and were beyond danger" (1966, p. 447). This lighthearted response on the part of the women is part of our reason for understanding the adjective "terrified" in verse 20 as referring exclusively to the ascetics. On the other hand, the adjective *sasmitāḥ* is probably used largely for its alliterative interaction with the adjective *vismitāḥ*, "amazed," and its consonance with the general phonological context of the second half of the verse. Then

too, it can be seen simply as a conventional epithet for a beautiful woman used without specific reference to the moment.

25. This verse and the following are regarded as interpolations by several of the southern commentators. Ct, for example, notes that Ck considers the verses to have been interpolated in some manuscripts. Cr, Cg accept the verses and, indeed, the textual evidence presented in the critical apparatus suggests no reason for omitting them. The difference among the southern commentators is reflected in the fact that the verses are bracketed and inserted between verses 26 and 27 (= critical edition 24, 25) in the Gujarati Printing Press edition (GPP). The editor of the GPP edition, Shastri Shrinivas Katti Mudholkar, observes in a footnote (vol. 5, p. 1699) that the two verses are found in the versions of Cg, Cr. T. R. Kṛṣṇācārya, editor of the Nirṇayasāgar Press edition (NSP), follows Cg; including the verses without comment and numbering them sequentially as verses 27 and 28. Indian translations of the vulgate (Dutt, Shastri, and Gita Press) translate the verses, while European translators such as Simon and Roussel omit them.

"Manifesting their great magic power" *darśayanto mahāvidyām*: The power is that conferred by the *vidyā*, "magical spell," the possession of which gives the *vidyādharas* (literally, "spell-bearers") their name. This is chiefly manifested, as noted by Cg, Cr, in the well-known ability of these beings to fly. For some reason, both Dutt and Shastri prefer to read the causative participle *darśayantah* in the sense of the simplex and understand *mahāvidyām* to refer to the extraordinary phenomena engendered by Hanumān's crushing of the mountain. Thus, Dutt (1892, p. 875) translates "and witnessing this mighty phenomenon" and Shastri (1957, p. 328), "witnessing this great marvel." This interpretation seems entirely unwarranted.

"those great seers, the *vidyādharas*" *vidyādharamaharsayah*: Most commentaries, for example, Cr, Cm, Cg, see only one group of beings mentioned here, viz., the *vidyādharas*, and take the compound as one of comparison (an *upamitasamāsa* in which the *vidyādharas* are exalted by being likened to great seers) and not as a *dvandva*. For them the term "great seer" is used analogously to terms such as "tiger, etc.," which at the end of many compounds simply suggest the preeminence of the referents of the prior members. Even Cv, who understands the compound as a *dvandva*, indicating both *vidyādharas* and great seers, hastens to point out that despite this we are to understand the former alone as the agents of the act of hearing in verse 26. Both Dutt (1892, p. 875) and Shastri (1957, p. 328), who evidently follows him closely, see two classes of beings, both of whom ascend into the sky and hear the speech of the celestial bards, etc., quoted in verses 27ff.

"together" *sahitāḥ*: The rather bland adjective is marked as uncertain in the critical edition. Various manuscripts, both northern and southern, have variants such as *saprīyāh*, "with their beloveds," *sabhayāh*, "frightened," and *vismitāh*, "astonished."

26. For Ct, who, following Ck, omits this verse, the speakers of the words quoted in verse 27 and 28 are unspecified *tapasvins*, "ascetics," mentioned after the speech in verse 29 of the GPP, a verse rejected by the critical edition and recorded in its apparatus as 27*. Ct explains that these ascetics are also flying in the air. His remark following this, to the effect that the *vidyādharas* prior to hearing this speech thought that the mountain was being destroyed by some great beings (verse 20), seems to indicate that he is distinguishing between these *tapasvins* and those originally mentioned in connection with the *vidyādharas* at verse 20. The idea is that the ascetics of verse 20, whether or not they are to be clearly distinguished from the *vidyādharas*, are for Ct clearly under

the mistaken notion that the mountain is being destroyed by great beings. Therefore, in Ct's reading of the text, they cannot be the same ascetics as in 27*; otherwise, given their earlier misconception, they would have to be viewed as becoming enlightened only after hearing their own words.

27. "swift" *mahāvegam*: The accusative ending "*-am*" is marked as uncertain by the critical editors, and this, given the broad variation among the various manuscripts collated between this reading and the nominative *mahāvegaḥ*, is quite appropriate. On the other hand, given the uncertainty, we feel on contextual grounds that the editors would have been better advised to follow the majority of their manuscripts, including the text of the southern commentators, which read the nominative. The accusative form can be read in two ways. The most obvious one is to read it as an adjective modifying the accusative *samudram*, "ocean," which immediately follows it. The problem is that the attribution of great speed or current (*vega*), while often used of rushing rivers (cf. 1.42.4; 7.32.4,6), is rarely applied to the ocean. Moreover, the attribute here would be relatively pointless. It is the expanse of the ocean that is formidable to the leaping monkey, not the force of its current or waves. Another reading of *mahāvegam*, proposed by Crā, is to take it adverbially with the desiderative *titīrṣati*, which immediately precedes it. This is clearly the reading preferred by Jhala, who remarks in his critical note (1966, p. 477), "Variants attempt to avoid *mahāvegaṃ* being mistaken as an epithet of *samudram*." This is something of an improvement on the former but still seems awkward. Far preferable, in our opinion, is the reading *mahāvegaḥ* attested by the majority of the manuscripts collated for the critical edition. The attribution of great swiftness and forceful momentum to the leaping monkey is entirely in keeping with the spirit and practice of Vālmiki. Compare the way *vega* or *mahāvega* is used as an attribute of the monkeys generally and specifically of Hanumān, as at verse 31 below. Textual evidence itself, while not conclusive, in fact favors *mahāvegaḥ*. Of the manuscripts collated for the critical edition, only twenty-four include this verse. Of these, fifteen have the nominative, eight the accusative, and one, a Telugu manuscript, evidently glossing the accusative as adverb, proposes *mahāvegāt*. An examination of the specific manuscripts indicates that the reading *mahāvegah* is predominantly, although not exclusively, the reading of S, whereas the eight manuscripts of the critical edition's reading are more or less evenly divided between north and south. Based on the critical principles set forth in the *Bālakānda* (see Bhatt et al. 1960, vol. 1, p. xxxiv, especially no. 6), the reading *mahāvegah* has stronger, but divided, southern textual support, and we feel that it should be the critical reading, but marked as uncertain. We have emended and translated accordingly.

After verse 28, D1,3,5,7,8,9,T2,3,G,M insert two lines [27*] (see note 26 above), a verse marking the closure of the ascetics' speech: "When they had heard the words of the ascetics, the *vidhyādharas* spied that immeasurable bull among monkeys there on the mountain."

29. "Resembling a mountain" *acalopamaḥ*: The epithet echos the parallel one in verse 27 but is particularly striking in its present context. *Acala* literally means "unmoving, unshakable" and seems an odd choice when juxtaposed with the verb *cakampe*, "shook himself." It is possible that the poet wishes to remind us here of the quaking of Mount Mahendra under the monkey's feet, but it is more probable that the stereotyped description is selected for its alliterative effect with the verb. Perhaps in an effort to avoid the slight oxymoron, the text of the southern commentators substitutes *analopama*, "like fire" or "like wind," and this reading is rendered in most translations.

30. "As he made ready to leap" *utpatiṣyan*: We understand the future participle in its usual inceptive sense, and this is borne out, or at any rate not contradicted, by the only available commentator (Cr) who mentions it. He remarks, "*utpatiṣyan san paksirāja uragam iva cikṣepa*," (being about to leap, he shook [his tail] as the king of birds [would] a serpent). We believe that Ct, in omitting the participle from his restatement of the syntax of the phrase *lāṅgūlam vicikṣepa*, lends support to this interpretation. Of the translators, only the anonymous author of the Gita Press version appears to understand the syntax of this verse. The others (Dutt 1892, p. 875; Shastri 1957, p. 328; Simon 1934, p. 4; and Roussel 1903, p. 443) take the participle as a causative governing the accusative *lāṅgūlam* in the sense of "raised his tail." Such an interpretation not only forces the causative sense on the simplex but ignores the future stem and thus is unwarranted.

"rounded, tapering" *ānupūrvyāt*: We follow Cr, Cg in understanding the adverbial ablative (or instrumental for Cg) *ānupūrvyāt* in the sense of "gradually," which, with the adjectival participle *vṛttam*, "rounded," suggests the gradual tapering of an animal's tail. Compare, for example Kālidāsa's description of Pārvati's thighs at *KumāSaṃ* 1.35 as *vṛttānupūrva* (*vṛttānupūrve ca na cātidīrghe jaṅghe śubhe sṛṣṭavatas tadiye*), which the commentator Mallinātha (ad loc.) understands, correctly in our opinion, to mean "rounded and tapering (*vṛtte ca te 'nupūrve ca*)." Most interestingly, he sees this description as comparable to a cow's tail (*gopucchākāra ity arthaḥ*). The monkeys' tails in the *Rāmāyana* are sometimes implicitly likened to those of cows, as witnessed by the generic term for at least one species of monkey, "*gopuccha*" or "*golāṅgūla*." See 1.16.10 and note and Goldman 1989. Many of the translators (Dutt 1892, p. 875; Shastri 1957, p. 328; and Simon 1934, p. 4) follow Ct, who takes the phrase to indicate that the tail has three folds, curves, or coils. Roussel (1903, p. 443) avoids the whole issue, preferring, it appears, to render *ānupūrvyāt* with the not very persuasive "*en suite.*"

33. "energy, might, and fortitude" *tejaḥ sattvaṃ tathā vīryam*: This is an example of the epic poets' common practice of listing terms that are largely synonymous. It presents, of course, something of a problem for the English translator. In such cases the Sanskrit commentators frequently attempt to distinguish among the various quasi-synonyms. Thus, for example, Ct defines the three terms as follows: *tejaḥ* is the power to overcome one's enemies, *sattvam* is physical strength, and *vīryam* is "internal," i.e., moral or emotional strength. On the other hand, Crā notes that because of the repetition of the word *vīryam* in the epithet *vīryavān*, "mighty," applied to the monkey, this quality is particularly foregrounded by the poet. He takes the term here to mean the "power to traverse the sky, and so on." He takes *tejaḥ* in the same sense as does Ct, glossing *sattvam* simply as *balam*, "strength." For other occurrences of synonyms, see 5.7.14–15,40; 5.24.2,11; 5.31.9; 5.34.8; and 5.35.63 and notes.

34. "held his breath" *rurodha hṛdaye prāṇān*: Literally, "stopped his breaths in his heart."

38. "despite these efforts" *kṛtaśramaḥ*: Literally, "having made exertion." A few southern manuscripts as well as the one used by Cg read *akṛtaśramaḥ*, "effortlessly," which should then refer across the half-verse boundary to the action of binding and bringing Rāvaṇa.

39. "One way or the other" *sarvathā*: Literally, "by all means."

41. "branches pressed flat" *saṃhṛtya viṭapān*: Literally, the phrase indicates that the trees themselves "draw in their branches" and leap up. Clearly, however, the idea of the poet is that the turbulence caused by the monkey's leap rips the trees from the

mountain to follow in his wake, while the force of the wind rushing past them presses their branches flat.

42. "love-maddened herons" *mattakoyastibhakān*: The word *koyaṣṭibhaka* and its apparent synonyms *koyasthi* and *koyaṣṭhibha* (cf. Ct's *koyaṣṭhikoyaṣṭhibhau paryāyau*) appears to refer to a variety of smaller wading or marsh birds, including the plovers, especially the red-wattled lapwings, bitterns, and herons. See Dave 1985, pp. 357–60. The English translations of Dutt and Shastri translate *koyaṣṭibhaka* as "lapwing," but, as Dave remarks (pp. 405–6), the lapwing, like the other plovers, lacks an effective hind toe and is therefore unable to perch on trees. We follow Dave's suggestion that the reference here, as in other references to *koyaṣṭikas* resting in trees, is to a smaller heron, probably the night heron (*Nycticorax nycticorax*) or the little green heron (*Putorides striatus*) or even the little egret (*Egretta garzetta*). Simon curiously translates the term as *Grünspechten*, or "green woodpecker," but there is no evidence for any of the woodpeckers being identified with the words *koyaṣṭi*, etc. Crā alone among the commentators attempts to identify the bird. He glosses "a kind of cuckoo (*pikaviśeṣa*)." Perhaps he, too, was concerned at the incongruity of a plover perched in a tree.

43. "just as people follow a kinsman" *svabandhum iva bāndhavāḥ*: The common practice of following a relative or friend for a short distance at the beginning of his journey is poignantly illustrated at 2.35.24–38, where Daśaratha and his wives follow Rāma, Sītā, and Lakṣmaṇa as they depart into exile. See note 48 below and 5.51.4.

46. "largest" *sāravantaḥ*: Despite the efforts of some translators (Shastri 1957, p. 329, "full of sap" and Roussel 1892, p. 444, "*pleins de sève*") to interpret *sāra* here in the sense of "sap" or "pith of a tree," we, like others, follow the vulgate commentators, who understand the reference to be to the largest or heaviest of the trees following in Hanumān's wake. The idea as expressed by Ct, Cr is that the heavier of the trees fall first into the ocean while the lighter ones continue their flight.

"just as . . . in their fear of Great Indra" *bhayād iva mahendrasya*: The reference is to the well-known legend of Indra's cutting off the wings of the mountains. See verses 80 and 125 and notes below. See also 5.55.18 and 5.62.24.

47. "fireflies" *khadyotaiḥ*: These are a type of insect that gives off light, such as a firefly or glowworm. See PW s.v.

48. "like friends turning back" *nivṛttāḥ suhṛdo yathā*: The figure somewhat elliptically repeats the figure in verse 43. The idea here is that the trees remaining in flight, presumably the lighter ones, must also abandon their "friend or kinsman," Hanumān. Cg seeks to animate the figure further by finding some propriety for the allusion to water by quoting the injunction, "A loving friend should accompany his friend up to the edge of the body of water" (*udakāntāt snigdho bandhum anuvrajet*). This practice is still known, if not practiced, by at least some people in India today. Crā understands the shedding of blossoms to be a sign of grief, suggestive of the shedding of tears by the grieving friends of a departing traveler. He remarks, "The phrase, 'shedding their blossoms [they fell] into the sea' suggests the emotional state, accompanied by the shedding of tears, of friends, who, having turned back from their departing friends, are submerged in a sea of grief" (*puṣpāni muktvā salile avaśīryantety anena prasthitebhyaḥ suhṛdbhyo nivṛttānām aśrumokṣaṇapūrvakaṃ śokasāgare nimagnānām suhṛdām samādhir dhvanyate*). See note on 43 above and 5.51.4. See S. Goldman, 1996.

50. "clinging" *anubaddhena*: The reading, which is that of V1,2,D1,3,4,M,T1,2,G1, is, to a certain extent, awkward. Yet with its subvariant *anubandha(m)*, it is perhaps the best reading. The problem is that the form is a passive participle of a transitive root

and here must modify the streams of flowers, which should then be said to be "bound" by someone or something. Cg, the only one of the commentators to accept this reading, glosses *vyāptena*, "covered" or "pervaded," but this does not dispel the awkwardness. The other vulgate commentators, who are followed by virtually all translators, accept the far easier reading *sugandhena*, "fragrant."

"five-headed serpents" *pañcāsyāv . . . pannagau*: See notes on 5.36.22; 5.47.2–14; and 5.49.21.

53. "seemed to be devouring . . . seemed intent on devouring" *pibann iva . . . pipāsur iva*: The precise basis for the metaphor of devouring (literally, "drinking") the ocean and sky, or even whether this is, indeed, a metaphor, has occasioned a tripartite disagreement among the vulgate commentators and the translators who have consulted them. In what sense is Hanumān "drinking" the sea and the sky? Ck, Ct, Cr understand the verse to be a piece of poetic fancy (*utpreksā*, so Ct) based on the fact that the monkey's jaws are agape (through the force of his effort, so Ck) and that when, in the course of his leap, he turns his face alternately downward and upward, it appears as though his intention is to actually swallow the sea and sky, respectively. Only the Gita Press translation appears to follow Ct's interpretation (p. 1108). Crā, Cm envision the monkey's flight as an oscillating one. At those times that he approaches the ocean, he appears to be consuming it; when he flies upward, he appears to consume the sky. Three translators, Shastri 1934, p. 330 ("sometimes . . . sometimes"); Roussel 1903, p. 445 ("*tantôt . . . tantôt*"); and Simon 1934, p. 5 ("*bald . . . bald*"), follow this interpretation. Cv, Cg understand, correctly in our opinion, that the use of the root *pā*, "to drink," is a metaphor for rapidly covering great distances. The metaphor is thus quite similar to the English metaphor of "devouring the miles," etc. According to them, it is the great energy of the monkey and the velocity of his flight that lends force to the metaphor. Cv alone attempts to account for the poet's choice of the present participle *piban*, "drinking," in the case of the ocean as opposed to the desiderative (*sannanta*) adjective *pipāsuḥ*, "wishing to drink." According to him, the cause of the difference is that (unlike the ocean) the sky is unlimited in extent and so by implication cannot actually be devoured in the sense of being physically traversed. We have selected this last explanation because it is most clearly consistent with the tenor of the passage with its constant reiteration of the tremendous speed and abounding energy of the great monkey's leap.

54. "twin fires on a mountain" *parvatasthāv ivānalau*: Those commentators who find this phrase worthy of comment (Ct, Cr) amplify slightly, glossing *dāvānalau*, "two forest fires." Dutt (1892, p. 877), who notes this explanation of "the commentator" (i.e., Ct), chooses idiosyncratically, however, to translate "two craters aglow on a mountain," arguing that this rendering "imparts a material sublimity to the passage rarely paralled in literature."

58. "With his white fangs" *śukladaṃstraḥ*: For some reason, Ct feels that this epithet, which ordinarily one would understand as specific to the solar simile in which the fangs provide the brilliance and the tail the halo, is merely a piece of natural description (*svarūpakathanamātram*) and does not serve the figure of speech.

59. "reddish rump" *sphigdeśenābhitāmrena*: Ct explains that the simile derives its force from the fact of the monkey's rump being more intensely colored than the rest of his body. The specific characteristics mentioned by the poet in this passage do not, collectively, point unambiguously to any one species of South Asian primate. The red rump and red face (verse 56) are quite characteristic of the widely distributed rhesus macaque (*Macaca mulatta*). On the other hand, the long tail (verses 57–58) is not a feature of the

macaque but is characteristic of the equally widely distributed Hanuman langur (*Presbytis entellus*), the animal (as the common name indicates) most generally associated with Hanumān. See Roonwal and Mohnot 1977, pp. 98, 235.

61. "its tail" *sānubandhā*: Literally, "adjunct or secondary attribute." Here we follow the virtually unanimous opinion of the commentators who gloss *sapucchā*, *pucchayuktā*, etc. Crā sees the use of the simile of the comet, a common portent of catastrophe, as suggesting the impending doom of Rāvaṇa (reading *rāvaṇasya bhāvyāśubham* for VSP's erroneous *bhāvyaśubham*).

62. "sun coursing through the sky" *patatpataṃga-*: Given the unanimity of the commentators and the propensity of the poet for celestial imagery here, we prefer the solar image to the equally possible "bird in flight," which is chosen by Roussel (1903, p. 445) and Shastri (1957, p. 330). For a discussion of the significance of the passage's many figures likening Hanumān to celestial luminaries and other divinities, see our Introduction, pp. 40–43 and R. Goldman and S. Goldman 1994.

"girth" *kaksayā*: The basis for the *upameya* is not entirely clear. Ct sees a reference to the monkey's garment, while Cr sees another reference to his tail. Both are possible. The latter, however, is somewhat problematic, since in the preceding verse Hanumān's tail appears to be extended behind him. The former is complicated by the fact that Vālmiki does not appear to envision the *vānaras* as normally wearing clothing. See note on 5.30.1, where, in a verse omitted from the critically established text, Hanumān is described as wearing a white garment, and cf. 5.55.16.

63. "far below him" *avagāḍhayā*: Literally, "deep."

"like a sailing ship" *naur iva*: The commentators are generally in agreement that the image underlying the simile is that of a sailing ship with its sails and rigging arching into the sky, while the hull (and keel?), like a "shadow," penetrates the water below. Some translators, such as Roussel (1903, p. 445), Dutt (1892, p. 878), and Shastri (1957, p. 330), appear to ignore the *ca* in *pāda* b and therefore understand that it is the shadow alone that lends the monkey the appearance of a ship, which they further regard as floundering or swaying in the sea. It would be difficult to justify this interpretation.

64. "seemed to be in the grip of a convulsive seizure" *unmāda iva*: We follow the majority of the commentators in understanding *unmādah* in the sense of "convulsion" or "epileptic fit" (*apasmārah*). As explained by Cm, Ct, Cr, the simile derives from the violent agitation, the spewing of foam, the uttering of uncontrolled noises, and the like, of the waters agitated by the monkey's passage, symptoms that are characteristic of a convulsive seizure.

65. "with his chest" *urasā*: Crā, Cm understand that in using the word "chest" the poet is, in fact, suggesting the blast of wind created by the force of the monkey's chest. The probable reason is that they (along with Ct) read *śailavarsmanā* for the critical edition's *śailavarsmanām*. In this reading it is the monkey's chest (and not the waves) that resembles a mountain, and so they do not see Hanumān as actually coming into contact with the water. They are also, doubtless, influenced by the following verse.

67. The figure underlying this verse is difficult to construe clearly as it stands. The problem derives from what appears to be a rather injudicious set of choices on the part of the critical editors. This *śloka* is largely confined to the southern and western recensions. For the most part, in those recensions *pādas* a and b of our verse are followed by 37*, then *pādas* c and d of our verse are read followed by 38*. As a result, virtually no manuscript of any recension collated for the critical edition, with the possible exception of D4, provides the reading of the critical text. In effect, what the editors have given

us is a composite verse whose first half corresponds to *pādas* ab of GPP 69 and whose second half corresponds to *pādas* cd of GPP 70. Under these circumstances, it is little wonder that the constituted verse, if it has any aesthetic coherence whatever, is markedly inferior to those surrounding it. See Sutherland 1992a.

In essence this verse, like much of this *sarga*, belongs to the text of the southern commentators. According to the principles laid down by Bhatt, it should have been excised. Failing that, at least the intact southern reading should have been provided. Starting from 67ab and including the two starred passages, the southern text would read as follows: "[Ploughing through the great fretwork of waves in the salty ocean,] that tiger among monkeys flew onward, as if driving apart heaven and earth (67ab, 37* line 1). [He continued on his way with driving force, as if counting the waves,] which were hurled up so high in the great ocean that they resembled the great mountains Meru and Mandara. The water, hurled upward by his tremendous speed, rose as high as the clouds (so Ct, Ck, Cr) and so resembled the autumnal clouds spreading across the sky (38*, lines 1 and 2). Whales, crocodiles, fish, and turtles were clearly visible, like the limbs of people when their clothing is stripped away" (38*, lines 3 and 4).

69. "ten leagues" *daśayojana-*: The dimensions of Hanumān's shadow and their relation to the dimensions of his body are a source of disagreement between Ct and Cg. The former asserts that in giving the dimensions of the shadow the poet is indicating that the great monkey is equally gigantic, for, as he assures us, this is a noontime shadow and so, by implication, neither enlarged nor reduced. Cg, however, is skeptical, for he argues that if Hanumān were really so immense, he could have reached Laṅkā in four steps and thus avoided his encounters with Maināka, Surasā, and so on. He then goes on to remind us the word *chāyā* here means "shadow" and not "reflection," which cannot be larger than its source. The reason, he argues, that the shadow must be much larger than the monkey himself, is that, as he claims we have been told, the leap over the ocean took place in the morning. He is evidently referring to 4.63.12, where we were told that after the night had passed, Aṅgada took counsel with the monkey elders to determine who would cross the ocean and how. There is, however, no clear indication of how much time has elapsed from the beginning of the monkey conclave to the present point in Hanumān's flight.

"on the waters" *jale*: All available translations are based on the inferior reading of the southern commentators, *jave*, "by virtue of his speed," a reading that is not only poorly attested (D7,9) but makes little sense.

70. "streak of dark clouds against a bright sky" *śvetābhraghanarājī*: The interpretation of the simile is complicated by the fact that several of the words in this compound have overlapping sets of meanings. The commentators clearly struggle to render the image intelligible. Ct, even though he seems to have understood *chāyā* in the previous verse to mean "shadow," seems to understand it here in the sense of "reflection," for so we must interpret his remark "*śukladaṃstrādinā nānāvarṇatvād uktopamānirvāhah*" (because of its being varicolored as a result of [the monkey's] white fangs, etc., it supports the simile). He breaks the compound as follows: *śvetābhraghanā rājīva*, that is, "like a streak that is as dense as white clouds," and he appears to understand that the *chāyā* (reflection) is like a line of clouds. Cr understands the shadow to be "like a line of clouds superimposed on a white cloud or sky (*abhra*)." Cg takes *ghana* in the sense of "form" and thus appears to understand "like a line of white cloud formations." Crā, Cm understand both *śveta* and *ghana* as adjectives, the former in the sense of "white" and the latter in

the sense of "dense." They then understand "like a dense line of white clouds." The issue is how to interpret the words *abhra* and *ghana*. Both can mean "cloud," but clearly that cannot be the case here. Since the image, if it is to make sense, must be that of a dark shadow passing over the sunlit surface of the sea, the interpretations of Cg, Crā, Cm are inadequate, as are most previous translations that appear to follow them. We understand *abhra* in its not uncommon sense of "sky" and *ghana* in its nominal sense of "[storm] cloud." In this we are in agreement with Cr and with the translator of the Gita Press edition (1969, p. 1109).

After verse 70, D1–3,5,7–11,S read (while Ñ2,B,D6 substitute for 121) 41*: "And that great, enormous, and powerful monkey there in the path of the winds without a place to rest resembled a winged mountain." Following this the same manuscripts (D1–3,5,7–11,S) continue, while Ñ2,B,D6 read line 3 following 162ab and line 5 after 161ab: "Wherever the mighty elephant among monkeys went with his tremendous speed, the ocean was as if turned suddenly into a rain gutter (*droṇīkṛtaḥ*, so Ct, Cr) (42* lines 1 and 2). Following the path of the flocks of birds, like the king of birds himself, Hanumān drew behind him the cloud-masses—white, pink, black, and red—like the wind god himself" (42* lines 3, 4, and 5).

71. "leaping monkey flying" *plavamānam . . . plavagam*: Literally, "leaping monkey leaping."

72. "served" *siṣeve*: The service performed by the wind is to alleviate, by cooling, the fatigue of the monkey. Crā suggests that the fact that Vāyu, the wind god, would wait upon his own son (Hanumān) shows that the monkey is worthy of veneration because of his undertaking to accomplish Rāma's quest. The verse is reminiscent of Hanumān's interactions with these same divinities in his early life. See 4.65.1–36; 7.35.1–65; and 7.36.1–46. See also 5.37.37 and note. The solicitousness of these important vedic divinities for Rāma's agent is yet another indication that the hero is regarded consistently as much more than a mortal hero. Compare the similar deference on the part of these divinities to Rāvaṇa at 1.14.10, etc. See Pollock 1991, pp. 15–54 and our Introduction, pp. 39–47.

74. "suddenly" *sahasā*: A question here is whether Hanumān is entirely beyond fatigue or has been refreshed. Cr remarks that the reason for the divine beings' praise is the absence of fatigue on the part of Hanumān despite his engagement in an undertaking beyond the physical capacity of anyone else. Still, the words *sahasā*, "suddenly," and *vigataklama*, "one whose fatigue has departed," suggests an alleviation of preexisting fatigue. The reference is probably to the efforts of Sūrya and Vāyu to cool Hanumān in verse 72 above.

"*rākṣasas*" *rakṣāṃsi*: Since Hanumān's mission will ultimately lead to the destruction of many *rākṣasas*, one may ask why these beings join in the chorus of praise. Only one of the commentators, Cg, appears troubled by this. He remarks that the *rākṣasas* here are those assigned the task of guarding the principal directions and thus implies that the term is not intended to refer to the minions of Rāvaṇa in Laṅkā. Probably the inclusion of these aerial *rākṣasas* in the list of supernatural beings is purely conventional.

75. "Sāgara, the god of the ocean" *sāgaraḥ*: As all commentators point out, Sāgara's concern for the reputation of the House of Ikṣvāku derives from his being himself closely connected with it. Since the ocean is said to owe its existence to the excavations of the sons of the Ikṣvāku dynast Sagara, Sāgara can be seen as a "descendant" of the race. The story is told at length at *Bālakāṇḍa*, *sargas* 37–43. This solicitousness is in striking contrast to Sāgara's obstruction of the monkeys' bridge to Laṅkā at 6.14.1–21.

79. "golden-peaked" *hiranyanābham*: Our translation follows the interpretation of Cg, who renders *nābhiḥ*, normally "navel," in the sense of "peak" on the basis of the following reasoning: "The word *nābhiḥ* expresses the sense of that which is clearly visible and the most clearly visible part of a mountain is the peak; for the lexicographer Darpa says, '*nābhi* means both "that which is visible" and "navel." ' " Other commentators, notably Cm, Ct, Cr, cite a different lexicon and understand *nābhi* in the sense of "principal [part]" (*pradhāna*). They then take the epithet to mean "consisting principally of gold" or "golden." We have followed Cg because of our verse 87 below, a verse that he accepts but that many of the southern commentators (Ck, Ct, Cr) reject. We find the synonymous epithet *cāmīkaramahānābha* at verse 87 below does not lend itself to the interpretation of Ct et al. Of the translators of verse 79, Gita Press (1969, p. 1110) follows Ct as do Shastri (1957, p. 331) and Dutt (1892, p. 880). Simon (1934, p. 8), who reads "*dessen Gipfel golden war*," follows Cg, whereas Roussel (1903, p. 447) and Gorresio (1853, p. 262) ignore the commentators and take *nābhi* in the sense of "navel," which makes no particular sense. See verse 87 and note below. See also verses 91–93 and 125 below, all of which have descriptions of the mountain's golden peaks. See 5.56.8 and note. Compare 5.55.9 and note. See also 6.111.12.

80. Several commentators observe that the mountain was set there only after having first immersed itself in the water in fear of having its wings clipped by Indra. The story of Indra's cutting the mountains' wings is a well-known one, and the *Sundarakāṇḍa* appears to be its oldest surviving literary source. It is related somewhat differently in the *Harivaṃśa* (*HariVam* 38–40 [Citrashala Press Edition], especially 38.1–3; 40.17–20), where it is placed in the context of the *devāsurayuddha* at the time of Viṣṇu's incarnation as a boar (*varāhāvatāra*). In this version Indra cuts off the mountains' wings to punish them for having betrayed him and the gods to their *asura* enemies as well as in order to provide for the stability of the earth. Here too Maināka alone is spared by the gods, but the reason is not mentioned. The commentator Nīlakaṇṭha explains that the gods reached an agreement that Maināka would be protected so long as he remained submerged in the ocean. Although frequently mentioned in the purāṇic literature, the story is rarely related in full. References are found in *Matsyapurāṇa* 121.77–79, *Brahmāṇḍapurāṇa* 2.22.41, etc., while the *Mahābhārata* makes several illusions to it. See also Mallinātha's commentary on *Kumārasaṃbhava* 1.20. See Introduction, p. 41. Cf. verses 108–12 below; 5.55.18 (1136*); and 5.56.15–16.

81. "well known" *jñātavīryānām*: *Jñā*[*ta*]- is marked as doubtful by the critical editors. Ct observes that we are to understand that it is Indra, king of the gods, who knows well the power of the *asuras*. Thus, we assume, he invites us to understand Maināka's continued presence at the gates of the underworld as part of the god's original instructions.

83. For some reason Ck regards the following four and one-half verses (our 84–88ab) as an interpolation by someone who saw this as a good place to insert five or six verses. Ct notes Ck's view without comment. For a discussion of the textual basis for the passage, see the notes to the critical edition (Jhala 1966, p. 477). Ck's reading, which would juxtapose our 83cd with our 88cd, is described by him as the "authentic reading" (*pāṅktaḥ pāṭhaḥ*). Ct further describes it as "ancient" (*prācinaḥ*). The passage is absent from most translations, with the exception of the translator of the Gita Press edition and Gorresio, who translates the Bengal recension variant (= Gorresio 5.7.10).

84. "should be still more venerable to you" *param pūjyatamās tava*: The text nowhere makes clear why the mountain should owe still greater homage to the Ikṣvākus than to

Sāgara. Cg offers two alternative explanations: The first is that the mountain is affiliated with the ocean, and the second is that Hanumān is the son of the wind god, Vāyu, who in some way has helped Maināka. Crā has yet a third suggestion, or rather a more elaborate version of Cg's first explanation, viz., that Maināka is the beneficiary of the Ikṣvāku dynast Sagara, who caused the ocean to grow, because the mountain was able to find shelter in its depths.

87. "great golden peak" *cāmīkaramahānābha*: For a discussion of the sense of *nābha* in this compound, see note on verse 79 above. Here, as at 79, we follow Cg, although Cm interprets as does Ct at verse 79. Gorresio, here (= Gorresio 5.7.13) as at our 79 (= Gorresio 5.7.5), simply gives a "lexical" translation, "*monte dal [grande] ombilico d'oro*" (1853, p. 263). Curiously, the Gita Press translation has chosen to follow, somewhat inconsistently, Ct at verse 79 "consisting mainly of gold" (1969, p. 1110) but *faut de mieux* Cg here "a lofty peak of gold" (p. 1111). See also verses 91–93 and 125 below and 5.56.8 and note. Compare 5.55.9 and note. See too 6.111.12.

88. "tenderheartedness" *ānṛśaṃsyam*: We are inclined to follow Cg, who interprets *ānṛśaṃsya-*, "kindness, gentleness," specifically as Rāma's concern for Sītā, as against Cm, who in glossing *kṛtajñatvam*, "gratitude," takes Sāgara to be appealing to the mountain's self-interest rather than compassion. This, we think, would be out of keeping with the remainder of the verse.

"separation from Sītā, the princess of Mithilā" *maithilyāś ca vivāsanam*: In keeping with the rather sentimental appeal on Sāgara's part, we understand the term *vivāsanam* in its secondary but not uncommon sense of "separation," construing with the ablative, rather than in its more usual sense in *Rāmāyaṇa* and elsewhere of "exile" or "banishment," construing with the genitive. There would, moreover, be no propriety in Sāgara's singling out Sītā as a victim of exile in this context.

90. After verse 90, the southern recension and several *devanāgarī* manuscripts insert two lines [46*]: "Thus enjoined by Sāgara, the great mountain, engulfed in the waters, all at once revealed its peaks."

91–92. Ck, apparently cited by Ct, regards these two verses, and possibly 93 as well, (cf. Ck's *atrāpi niyojita* [last word of 46*] *ity anantaram dvitrāḥ ślokāḥ*) as interpolated. As above at verse 83, he notes that this is a likely place to interpolate (*prakṣepaṃ susthalam*). There is no available textual evidence in support of this view, but the awkward syntax, and especially the redundancy of 91a and 92a, is suspicious.

"By virtue of": We concur with Cv in reading the instrumentals as attributive following *Pā* 2.3.21 (*itthambhūtalakṣaṇe* [*iti tṛtīyā*]).

"steel blue" *śastrasaṃkāśam*: We follow Cg, who alone among the available commentators understands the word *śastra* as *nīla*, "dark blue," drawing on its lexical secondary meaning of "iron." Other commentators share the understanding that the radiance of the golden peaks brightens the dark blue sky, but most implicitly (and Cr explicitly) take *śastra* in its most common sense of "weapon." Thus, for example, Cr explains the compound as "resembling a sword in its dark blue color" (*śyāmatvena khaḍgasadṛśam*). Cf. 5.39.11 and 5.51.38.

94. "suddenly" *asaṃgena*: Literally, "without attachment." We concur on contextual grounds with Ct, Ck, Cr in understanding the word adverbially in the sense of "suddenly" or "without hesitation," as opposed to Cm, who reads it adjectivally in the sense of "all on his own." Of the translators, only Gorresio understands it as does Cm.

95. "pushed aside" *pātayāmāsa*: Literally, "knocked down." It is probable that this is what we are to visualize the monkey doing to the mountain. We have, however, taken a slight liberty in order to sustain the image conjured up by the simile.

96. "delighted and rejoiced" *jaharṣa ca nananda ca*: The manuscripts and the commentators are powerfully divided as to whether the second finite verb should be *nananda*, "rejoiced," or *nanāda*, "roared" or "uttered sounds." Ck, Ct, Cr read *nanāda*; Ck, Ct are aware of the variant but insist that their reading is the older and more authentic one (*prācīnaḥ pāṭhaḥ*, Ct; *pāñktah*, Ck). Ct characterizes *nananda* as a "recently concocted reading" (*ādhunikakalpitaḥ pāṭhaḥ*). Cg, Cm, Crā read *nananda*. The critical editors themselves are uncertain which to choose and print *nananda* with a wavy line under the disputed syllables. Each reading is somewhat problematic in terms of interpretation. The root *nad* normally means "to shout, roar, or bellow," but Ct, evidently finding this sense inappropriate to the context, glosses "*nanāda* means he spoke words in order to communicate the purpose for which he had risen up." Those who read *nananda* are uncomfortable with the apparent redundancy of that word with the preceding *jaharsa*. They propose various strategies to avoid this. Cg glosses *jaharṣa* as *visiṣmiye*, "was astonished"; Crā, Cm interpret the two verbs to refer to physical and mental delight, respectively.

97. "had risen into the sky" *ākāśe samavasthitam* [*h*]: Textual and stylistic consideration have forced us to emend what we regard as an extremely injudicious choice on the part of the critical editor. The critical text as constituted presents an irreducible tautology whereby Hanumān is twice said to be standing in the sky. In point of fact, the reading has no sound basis in the manuscripts collated for the edition. As the apparatus indicates, it is to be found only in three scattered southern manuscripts, at least one of which (M8) strikes us as questionable. Most southern manuscripts read either *samupasthitah* or some variant thereof in the nominative. The accusative is found in the north, but there we find variants of the first *pāda* that similarly avoid the redundancy. Thus, for example, Gorresio's text (5.7.24ab) reads *tam ākāśagambhīram ākāśastham avasthitam*, that is, "[the monkey] who was as profound as the sky and who was situated in the sky." We have accepted the reading *samupasthitah* (in the nominative), which is found in the vulgate and southern printed editions.

101. The order of the lines in verses 101–2b is not uniform in all manuscripts and is the subject of some discussion on the part of the commentators. The reading of the critical edition, which we find superior on contextual grounds, is, in fact, found in only six of the manuscripts collated for the critical edition (D4,7,9,T1 [after 100], G1,2). The question of the proper order of the verses has led to some confusion. Ct, whose reading is the same as the critical edition, remarks that "some scholars regard the half verse beginning with *tiṣṭha tvam* [102ab] as interpolated." The majority of the commentators (Cg, Cr, Crā, Cv, Cm) who follow the alternative sequence of lines seem uncomfortable with it. Most hasten to inform us that the two verses (GPP 107cd-9ab; VSP 115–16) are a single sentence and attempt to "straighten out the order." Cv goes so far as to state that "with regard to the verse beginning *tvaṃ nimittam* [101a-d], the first half should be regarded as the second half, because the verse has become disordered through scribal error." Many northern manuscripts substitute *uttistha gṛṣārdūla* or *uttistha parvataśreṣṭha* for *tistha tvaṃ hariśārdūla* in 102ab, which they then read with the critical edition's 101ab.

"undertaken a leap" *samāplutaḥ*: As several commentators indicate, this participle should be read as inceptive, for, of course, Hanumān has only partly completed his jump. The southern manuscripts on which this reading is based are divided, with some reading *kham āplutaḥ*, "has leapt into the sky." The first syllable, *sa*, is marked as uncertain in the critical edition.

103. "manifold" *mahāgunaparigrahah*: Our interpretation of this compound and indeed of the verse differs to a greater or lesser extent from those of all available commentators and translators. We share with Cg the conviction that the compound is a *bahuvrihi*, adjectivally modifying the noun *sambandhaḥ*, "relationship," in *pāda* a. But even this is a matter of some disagreement. Ck, Ct, Cr take it as a *bahuvrihi* modifying the unstated second person pronoun *tvam* and thus see it as part of a sentence (*pādas* cd) separate from the one they regard as restricted to *pādas* a and b. Crā appears to agree with Cg, if we understand him correctly, saying that the compound means "that which is approved by virtuous people" (*parigṛhyata iti parigrahaḥ, mahāgunāṇāṃ satāṃ parigrahah mahāguṇaparigrahaḥ*). Cm glosses *mahāguṇa* as *vāyu* and thus understands the compound to mean either "[the relationship] approved by Vāyu [the wind god]" or "[you who are] protected/favored by Vāyu [the wind god]." The translators are similarly divided. Dutt (1892, p. 881) and Roussel (1903, p. 448) agree with Cg in seeing the relationship itself as the modificand of the adjective. The translator of the Gita Press (1969, p. 1113) alone follows Ct, Ck, Cr. Others, including Gorresio (1853, p. 264), Simon (1934, p. 10), and Shastri (1957, p. 333), do not understand the compound as an adjective at all but instead take it nominally in the sense of "the sum or aggregate of [Hanumān's] great virtues." While we follow Cg's reading of the syntax, we feel that no one has so far correctly interpreted the meaning of the compound. It is not so much that the relationship has many "virtues" (*guṇas*) or that it is approved by the "virtuous" as that it is derived from a multiplicity of factors. This we feel is confirmed by the entire passage from 104 to 113. The mountain is seeking to explain to Hanumān the various reasons why he must honor him: first, because the monkey is inherently extraordinary (verse 104); second, because of the rules of hospitality (verse 105); and third, because both Maināka and Hanumān have significant relationships to Vāyu (verses 106–12). The conclusive evidence in support of our interpretation is the partial paraphrase of 103 at 113cd, a summation of Maināka's argument where once again the *sambandhaḥ*, "relationship," between monkey and mountain is said to be *mahāguṇaḥ*. According to our reading, the word *mahā* would mean "many" or "abundant" and *guna*, "element" or "strand," neither of which meanings is uncommon.

105. "from a wise man who seeks to understand what is proper" *vijānatā / dharmaṃ jyñāsamānena*: We read the first participle nominally against Cr (cf. Roussel and Simon), who in supplying the conjunction *ca* indicates that we are to understand "from one who knows and who wishes to know . . ." The northern manuscripts, as is often the case, tend to simplify this slightly awkward sequence. Thus, for example, Gorresio reads *dharmajñaś ca kapiśreṣtha* for our *pāda* c and omits the *vijānatā* as well. The second half of this version (actually *pādas* ab of verse 5.7.34) would mean "how much more so, best of monkeys, a knower of righteousness such as you."

107. Most northern manuscripts insert after 107ab or cd a passage of eight lines [51*] that provides a different transition to the following story. In this passage Hanumān interrupts the speech of Sunābha (= Maināka) to inquire as to why he is submerged in the ocean. The story of Indra and the mountains thus becomes Maināka's reply. See note on 123 below and verse and note on 1.55.9.

108–12. See note on verse 80 above. Following verse 112, many northern manuscripts insert a passage of six lines [52*] (B4 inserts only lines 4–6 following 51*) in which the mountain continues his account of his descent into the "dreadful ocean" and introduces himself by name to Hanumān.

116. "angry" *manyur*: The mountain's anger or dejection (so Ct) is anticipated by Hanumān as a result of his unwillingness to accept the proffered hospitality.

117. "is fleeting" *tvarate*: We have departed from the virtually unanimous understanding of the commentators in reading *tvarate* in the simplex sense of "go quickly." The commentators prefer to see it as a causative, whose object *mām*, "me," is unexpressed. Thus, they read "time for the mission is pressing/hastening me onward." The translators generally follow the commentators.

"day is getting on as well" *ahaś cāpy ativartate*: It is evidently essential that Hanumān complete his leap on that very day. Crā glosses the phrase as follows: "The day suitable for entering the island of Laṅkā is getting on." Perhaps he has in mind something of an astrological nature. The reader will recall that Sampāti's revelation of Sītā's whereabouts occurs when the monkeys of Aṅgada's party have resolved to fast to death in despair because the month allotted for their search has lapsed fruitlessly at *Kiṣkindhākāṇḍa, sarga* 52. This would appear to account for Hanumān's urgency. See 5.12.48,54; 5.15.1; 5.16.1; 5.51.13; and 5.56.46 and notes.

"solemn word" *pratijñā*: It is not perfectly clear whether Hanumān's vow refers to his crossing in a single day or his refusal to rest midway. At no point in the preceding text does he explicitly promise either. Cg, Cr indicate that the promise was specifically focused on the issue of resting midway and was made before the assembled monkeys of Aṅgada's party. This is supported by the northern reading *pratijñātam mayā ca jñātimaṇḍale*, "I vowed in the midst of my kin"[56*]. Crā goes further in identifying our verse 5.1.36 above as the vow in question, although in likening his flight to that of Rāma's arrow, Hanumān is at best suggesting that he will cross the ocean in a single bound rather than making any firm vow.

118. "smiling gently" *prahasann iva*: We understand the particle *iva* following the present participle to have its common epic force of deintensifying the action of the verbal root from which the participle has been derived. This seems to be the understanding also of Cg, Cm, who gloss the expression as *prasannamukhaḥ san*, "with a smile." Cr understands the word *iva* in the sense of the intensifier *eva*. But why is Hanumān smiling? Ct explains that the smile is a reflection of the monkey's knowledge that were he actually to break his journey and accept the mountain's offer of hospitality, the efforts of the two of them (i.e., the efforts of Sāgara and Maināka to assist Rāma) would come to nothing. Crā understands the *iva* to suggest that the smile—through its extraordinary quality—is indicative of a higher or transcendental purpose, or so we understand his "*vaśabdo hāsaprakarsasya pāramārthyaparah.*"

119–20. "mountain and the mighty ocean" *parvatasamudrābhyām . . . śailamahārnavau*: The two redundant phrases have been collapsed for the sake of readability.

"left them both behind" *hitvā śailamahārnavau*: Cg feels that the *dvandva* compound suggests that the ocean as well as the mountain have assumed human forms for their encounter with Hanumān.

121. "unsupported sky" *nirālambe . . . 'mbare*: Most translators like Ct, Cr follow the majority of the *devanāgarī* manuscripts, which read *kapikuñjarah* in *pāda* d for the critical edition's (and Cg's) *vimale 'mbare*. In this reading the adjective *nirālamba*, "without prop or support," is in the nominative and thus modifies Hanumān and is translated accordingly. The critical edition, in our opinion correctly given the manuscript evidence, uses the adjective as a kind of kenning for "sky," i.e., "the thing that has no support."

122. "second . . . feat" *dvitīyam . . . karma*: In general, the commentators regard the second feat as Hanumān's flying into the sky without having rested and the first as his

leaping the ocean. (The critical edition appears to have misprinted *viśramya* for *aviśramya* in Crā.) See verse 117 above, where Hanumān politely refuses Maināka's offer.

123. "deed of the golden mountain with its lovely peaks" *karmanā / kāñcanasya sunābhasya*: According to Ct, the deed referred to is the mountain's having arisen from the water, while Cr sees it as the mountain's request to offer a respite to Hanumān. See notes on verses 79 and 87 above. Compare, too, 6.111.12.

"lovely peaks" *sunābhasya*: The epithet *sunābha*, literally, "having a lovely center or navel," was applied to Maināka at 51* line 1 (see note on 107 above). Ct glosses *śobhanamadhyasya mainākasya*, "Maināka with its lovely middle sections," which could be understood as lovely slopes. However, another epithet for the mountain Maināka is *hiraṇyanābha*, "golden peaked," found in verse 79 above. Following our comments there, we take *sunābha* in a similar sense. Ck sees the poet's use of the two qualifiers, "golden" and "lovely peaked," as suggestive of the derivation of the name "golden peaked." See notes on verses 79 and 107 above and verse and notes on 5.55.9.

124. "delight" *paritosāt*: According to Cr, Indra's delight is with Hanumān rather than the mountain, despite the testimony of the following verse.

125. "immunity" *abhayam*: Ct, Cr agree that immunity refers to the mountain's no longer having to fear that Indra will cut off his wings (*svakṛtapaksaccheda-śaṅkāhetuka-bhāyābhāvam*). See note on verse 80 above.

"rest" *tiṣṭha*: D6,7,9,G read "*gaccha*," which is also the reading of the majority of commentators with the exception of Cg. This poorly attested reading has been followed by virtually all translators. As noted in verses 111–12 above, Maināka's wings are still intact as a result of the wind god's having saved him from Indra's wrath.

126. "bold" *vikrāntasya*: Several manuscripts, including B3,D5,7,9,T2,M1, and the vulgate read *viśrāntasya*, "resting, composed," evidently understanding Hanumān actually to have rested on the mountain. Cr interprets *viśrānta* as "who has not taken any rest," *śramābhāvatah*.

"despite the danger" *bhaye sati*: Is Indra referring to the risk the mountain takes in confronting Hanumān, as the context seems to suggest, or, as the commentators would have it, to the danger faced by Hanumān in his leap into the unknown, or to the anxiety on Indra's part for Hanumān's safety? The problem of interpretation arises partly from the ambiguity of the repeated word *bhaya*, which can mean either "fear" or "danger." Cr understands the danger to be that presented to the monkeys by Sugriva. See 4.52.21–30, where the monkeys fear that Sugriva will execute them if they are not successful in their mission. Ct understands that even though there is no real risk to Hanumān, the mountain, in order to be of service, offers assistance as if there were danger, and it is this that pleases Indra. Cg seems to understand that Indra is concerned for the risk to Hanumān in leaping the ocean. Cv offers the same explanation as Cg, with an optional explanation that refers to the real dangers confronting Hanumān. Crā seems to further clarify Cv's latter explanation by mentioning that Hanumān is fearless, *nirbhaya*, despite his awareness of the dangers present in flying through the sky over the vast ocean, such as falling into the ocean, etc.

127. "emissary" *dautyena*: All translations typically follow Ct's text *hitāya*, "for the benefit of," a reading that is very poorly attested (D7,9).

129. "he resumed his place beneath the waves" *avasthitaḥ*: The translation follows Ct, who understands *avasthitaḥ*, literally, "to be fixed in place," to mean "submerged in the water." See note on 80 above, especially the *Harivaṃśa* passage.

"after a moment" *muhūrtena*: Most translators follow Ct in understanding the adverb to indicate that Hanumān crossed the ocean in just a moment. This, however, fits poorly with the context of the *sarga*. Even Ct is disturbed and attempts to reconcile his

interpretation by defining "ocean" as "that portion of the ocean occupied by Maināka." We believe that the adverb indicates a momentary pause before the resumption of the action. Compare the use of the adverb *muhūrtam* at 1.2.3 and note ad loc. Cr, apparently unhappy with the reading, appears to understand *muhūrtena* in the sense of *sumuhūrtena*, that is, Hanumān resumes his flight at an auspicious astrological juncture. The gloss is listed at vulgate 138, where the word *muhūrtam* in the sense of "momentary" is used. But Cr's *hanumān sumuhūrtena sāgaram vyatıcakrāma* is appropriate only in the context of vulgate 136 (= critical edition 127).

130. See 5.56.20–33 for Hanumān's account of his encounter with Surasā.

131–32. "fanged and gaping" *damṣṭrākarālam*: Generally this compound means "having projecting teeth" (Apte s.v.). Because, however, the word *karāla* has numerous meanings, the compound could also mean "dreadful by virtue of its fangs" or "having protruding fangs."

136. "The gods" *īśvaraih*: This is a somewhat unusual term for the gods in the epics. Here we are following Ct, who glosses *devaih*.

D7–9,G2,M1 insert here (and repeat after 67*) whereas D5,T,G1–3,M2,6 insert here only 65*: "This boon was given to me long ago by the creator. Then quickly opening her huge jaws, she stood before Māruti."

137. "with his delight evident in his face" *prahṛstavadanaḥ*: Cr claims that Hanumān's delight is the result of his knowing how to escape Surasā, even though she had received the boon of eating him from the gods.

139. "The *rākṣasas* have an implacable hatred for him" *baddhavaırasya rāksasaih*: Ct explains that the *rākṣasas*' enmity derives from such exploits of Rāma as the disfigurement of Śūrpaṇakhā.

"engaged in some activity" *asya kāryaviṣaktasya*: The word *asya* is marked in the critical text as a doubtful reading. Ñ1 (*tasya*) D1,5,T1,3,G1,2, and Cv, Crā, Cg, Ck read *anya* while Cm reads *asyeti pāthaḥ*. The remaining manuscripts read *asya*. Ct, Cg understand the reference to be the pursuit of Mārīca as the *māyāmrga*; Cr understands the phrase to mean "who is capable of carrying out the business of the gods, etc."

140. "assistance" *sāhyam*: Cr notes, perhaps wryly, that in asking for assistance Hanumān is suggesting to Surasā that she not eat him.

"dwell in his kingdom" *visayavāsini*: The commentators agree that the epithet derives from Rāma's universal sovereignty. Crā, Ck see this as a reference to the vast political hegemony of the Ikṣvāku monarchy. Cm interprets the reference more theologically than politically by noting that Raghunātha is lord of the three worlds. Several commentators are ambiguous in this respect, merely referring to Rāma's rulership of the world (Cv) or his universal sovereignty (Ct). See 5.56.25.

141. "seen . . . Rāma" *dṛṣṭvā rāmam*: Ct indicates that one should understand the sentence as elliptical. What Hanumān means to say is that he will return once he has seen Sītā and then reported to Rāma.

"return and enter your mouth" *āgamiṣyāmi te vaktram*: Literally, "I will return to your mouth."

The vulgate, D5,7–9,T,G (1,2 at different locations), M insert three lines [67*]: "When Surasā, mother of the great serpent, saw that Hanumān was departing, she spoke to him in her desire to test his power: 'You may leave, best of monkeys, only after you have entered my mouth.' "

Cg regards these lines [67*] together with the following verses 143 through 149 to be an interpolation that fits poorly with the context. He argues that it would have been

noticeable both to the monkeys (on the northern shore) and the inhabitants of Laṅkā if indeed Hanumān and Surasā had enlarged themselves to the size of one hundred *yojanas* (*asaṅgāś ca śatayojanāyatatve vānarair laṅkāvāsibhiś ca jñātaḥ*). In this opinion he is seemingly joined by Ck, who finds this passage a perfect place for interpolation (*idam atisuśliṣṭapraksepasthalam*). For that very reason he says that later on in the passage, between the verse that begins with *trimśadyojana*, "thirty leagues" (critical edition 146), and ends with the verse that begins with *śatayojana*, "one hundred leagues" (critical edition 149), they [the interpolators] throw in many additional verses. He goes on with his usual sarcasm to comment, "How fortunate for us that they quit at one hundred leagues and did not go on to tell us that they expanded to a thousand!" Crā seemingly disagrees with Cg and understands that many of these verses have been omitted out of (scribal) carelessness.

142. See verse 5.56.27.

143. "big enough to hold me" *kuru vai vaktram yena mām visahisyase*: Literally, "make a mouth with which you can endure me."

144. "to a height of ten leagues" *daśayojanam āyātaḥ . . . daśayojanavistāraḥ*: The verse as it stands is peculiarly redundant in that Hanumān is described as becoming "*daśayojanam āyātaḥ*" and "*daśayojanavistārah.*" The terms appear to be synonymous, and therefore we have rendered both with a single phrase. Some manuscripts, including the influential *devanāgari* text of Ct (= GPP 5.1.153), perhaps in an effort to avoid this redundancy, read in place of the former *daśayojanam āyātaḥ*, thus indicating that it is Surasā who has first extended her jaws to the distance of ten *yojanas*. As the version of Ct, this reading, as usual, is reflected in many translations. The critical edition's reading, however, appears to be based on sound textual evidence, and we find no grounds for emendation. Thus, in our translation it is Hanumān who makes the first move in this battle of giants. An alternative interpretation might be, "grew to ten leagues in both height and breadth." See note on 141 above for the commentators' views on this and the following verses.

150–51. For verses 145–50ab, Ñ,B1–3,4,D6 substitute fourteen lines [69*]. The passage is very similar in nature to the critical passage. However, note that Surasā clearly is intended to initiate the action throughout the passage. See note on 144 above.

153. "May your words ever prove true" *satyam cāstu vacas tava*: A few southern manuscripts, including the influential text of Ct (D5), read instead some variant of *satyaś cāsīd varas tava* in the sense of "your boon has proved true." This refers to the boon mentioned by Surasā in verse 142 above. In our reading Hanumān similarly validates the statement of Surasā at 136. Despite the imperative, he means to indicate that by entering Surasā's mouth, however briefly, he has preserved the truth of her words.

156. "third . . . feat" *tṛtīyaṃ . . . karma*: The first two feats are mentioned at the note on verse 122 above, where, in general, the commentators regard the first as leaping over the ocean and the second as flying on through the sky without having rested.

157. "moving across" *abhyetya*: Usually this means "approaching." However, this does not seem to us to be in keeping with Hanumān's leap into the sky. At least one commentator, Cr, however, glosses *tatsamīpam abhyetya prāpya*, "drawing near to."

158–64. The critical reading of this passage is questionable, as the only finite verb for these verses is *cakāśire* at 164, agreeing with the clouds (*mahābhrāṇi*) drawn along in the wake of the speeding monkey (*kapinā krsyamāṇi*). The construction achieved strikes us as peculiar in the epic style. Such a reading is found in all southern manuscripts and

in the *devanāgarī* manuscripts aligned with S (D5,7–9) and NW (Ś1,D2,10,11) as well as one W (D3). This appears at 77*, of which the first line, *jagāma vāyumārge ca garutmān iva mārutiḥ*, "and Māruti moved through the path of the wind like Garuḍa (Garutmant)," provides the expected resolution. Northern manuscripts, in general, have a somewhat different sequence for this passage. For the most part they read the accusative *ākāśam* at 157 in place of the southern manuscript's *vāyumārge*. The series of adjectives are then placed in the accusative case. This is governed by *jagāma* in 157. The critical reading is based on S but omits what appears to be a line essential to its context. The critical reading does not appear to be known to any manuscript tradition. See Sutherland 1992a.

"frequented by masters of the Kaiśika style of dramatic performance" *kaiśikācāryaiḥ*: The Kaiśika is one of the four varieties of dramatic style (*SāhiDa* 4.11ff.). Ct, Cr, Ck, Cm understand *kaiśika* as *gānanṛtyavidyā*, "the knowledge of singing and dancing," and its *ācāryas* to be *gandharvas* such as Tumburu and the like. Cg, Crā gloss "*kaiśike rāgaviśeṣe*" and see it as a type of musical *rāga*, the masters of which are the *vidyādharas*. In this they are most probably following *Nātyaśāstra* 8.146–149, where it is defined as a *jāti*, or "melodic mode." See Ghosh 1961, pp. 9–10. Cv understands "*kaiśika iti nṛtyaviśesah . . . khadgamārgaviśesaś ca*" (a type of dance . . . and a style of fencing), the masters of which are the leaders among the *vidyādharas*. Ayyanger (1932, p. 57) understands Kaiśiki as a way or means of expressing or phrasing words reflecting the "higher emotions of love and pathos."

"made lovely by rainbows" *airāvatanisevite*: The commentators offer various opinions as to the meaning of this phrase. Ct quotes Cm, who takes the phrase to mean "a long and straight rainbow" (*ṛjudirghendradhanur iti*), and notes that others understand it to refer to a species or kind of elephant. Cr offers the same alternatives. Cg takes it to mean either Indra's elephant or the one of the *diggajas*, the elephants of the directions, who bears the same name. Crā understands it to mean "lightning" or "the rainbow" and quotes Vaijayanti's lexicon, which defines *airāvata* as "Indra's weapon [i.e., a rainbow], straight and red, *or* flashing, darting lightning." The translators, too, differ in their opinions.

"birds, and serpents" *-patoraga-*: Ct glosses this as *paksisarpāh*, which several translators, i.e., Roussel (1903, p. 451) and Shastri (1957, p. 336), understand as "winged serpents." Dutt (1892, p. 885) offers "bird-serpents."

"fires as intense in force as the thunderbolt of Indra" *vajrāśanisamāghātaiḥ*: Most commentators understand these fires to be the five fires associated with the vedic ritual (*pañcāgnayah*). The critical reading is, as is often the case, the one printed in the GPP as belonging to Cg. There Cg (also Cv) explains that the phrase means "fires produced or ignited by lightning bolts." Cr, Cm, who share this reading of *samāghātaiḥ*, explain that the fires have the same striking or injurious force (*āghātaḥ*) as does the thunderbolt of Indra (see *MBh* 6.114.55). Ck, Ct, Cr read *vajrāśanisaṃsparśaiḥ pāvakair iva śobhite* (cf. *MBh* 6.114.55) (attestation for which is not provided in the critical edition) and understand that [the path] was occupied by those who had conquered heaven and who resembled the five fires that were equal in impact to, i.e., as deadly as, Indra's thunderbolt. Ct is aware of the variant *samāghātaih*, which he explains as "having the injurious force of the *vajra* or a thunderbolt," understanding the compound *vajrāśani* as a *dvandva*. The critical apparatus does not acknowledge the reading *saṃsparśaih* except when citing the above commentators, nor does it give any manuscript evidence other than Cr, Cm for the reading *samāghātaih*. Strangely the critical apparatus cites Cg along with Cv as

reading *samāvātaih*, otherwise unattested in the manuscript evidence provided. It quotes these commentators as explaining the reading to say "fires caused by the wind."

"frequently" *atyantam*: As opposed to understanding the adverb "frequently" with the participle *sevte*, one could, as Cr suggests, construe it with *vahatā* to give the sense "which frequently bore oblations."

"sacrificial fire" *havyam*: Ck, Ct note that this fire is different from the ones (called *pañcāgnis* by the commentators) mentioned in the preceding verse.

"limitless" *viśve*: We follow the sense of those commentators (Cv, Cg, Crā) who understand the term *viśva*, literally, "all-encompassing," in the sense of "all-pervasive" or "going everywhere." Others, such as Ct, Ck, understand the word to mean *viśvāśraye* (Ct) or *jagadāśrayibhūte* (Cr), i.e., "the support of the whole universe." Cr also proposes a less grandiose alternative, "broad." The word *viśve* was chosen in all likelihood for its alliterative value in conjunction with the following word, Viśvāvasu. The critical edition has mistakenly printed *vimśve* for *viśve*.

"Viśvāvasu": Ct, Cm make the identification of Viśvāvasu as a king of the *gandharvas*. Cf. *BhāgP* 7.4.14.

"the elephant of the king of the gods" *devarājagaja-*: We assume the reference to be to Indra's mount, the great white elephant Airāvata. Some commentators disagree, and others are silent. Cg specifically says that these are the *diggajas*, or elephants who support the four quarters, and are different from Airāvata. Ct, Ck also understand the elephants to be the *diggajas*. See note on 158–64 above.

166. See 5.56.34–43 for Hanumān's account of this episode.

167. "come within my grasp" *vaśam āgatam*: Literally, "come under my influence."

168. "caught hold of his shadow" *chāyām asya samākṣipat*: Ct explains that Brahmā had given the *rākṣasī* the ability to capture anything by seizing its shadow. Cf. 4.39.32,33.

169. "unable to move forward" *paṅgūkṛtaparākramah*: Literally, "whose forward progress is crippled." The commentators generally understand this phrase to mean "whose motion is checked."

Ct provides an alternative to the image of a ship hindered by unfavorable winds. As an option, he suggests reading *vā tena* rather than *vātena* (wind), with the instrumental used adverbially to mean "just as something is held fast by ropes designed to prevent it from moving in the wrong direction, so have I been held fast by something or other."

Southern manuscripts, for the most part, provide a typical and expected transition verse [80*] signaling that direct speech or thought is to follow: "Seeing that creature with her hideous face, Māruti thought."

171. "mentioned by the monkey king" *kapirājñā yad ākhyātam*: Sugriva had alerted the southern search party to the existence of a shadow-catching *rākṣasī* at 4.40.26. There, however, the name is given as Aṅgārakā.

172. "Recognizing" *buddhvā*: The critical text's *buddhā* is a misprint.

"from the nature of his situation" *arthatattvena*: Literally, "from the fact of the matter." Cr understands the phrase as "knowing by the fact of her being able to seize the shadow as foretold by Sugriva." Ct understands this similarly.

173. "as wide apart as heaven and hell" *pātālāmbarasamnibham*: Literally, "[jaws] that resemble Pātāla and the sky." We follow Ct, Cr in understanding the image to indicate the vast space between the upper and lower jaw. Cg has the variant reading *pātālāntarasamnibham*, "resembling the entrance to Pātāla." Crā gives both readings and takes them both in the sense of resembling the entrance to Pātāla.

174. "the full extent of her body" *kāyamātram*: We follow Crā, Ck, who cite the *Amarakośa*'s definition of *mātram* in the sense of "entirety" (*mātraṃ kārtsnye 'vadhārane*) when used in the neuter, as against Cm, Cg, Ct, who understand the compound as adjectival modifying *vaktra*, "jaws," and having the sense of "as big as [her] body, i.e., sufficient to make a mouthful of her own body." It occurs to us that in this reading one should, given the context, at least consider the possibility that the body in question is Hanumān's.

175. "adamantine body" *vajrasaṃhananah*: For discussion of the provenance of this notion in connection with Hanumān, see our Introduction, pp. 43, 53–57.

176. "on a night when it is full" *candraṃ pūrṇaṃ parvaṇi*: Literally, "[like] the full moon on the *parvan* day." Here the reference is clearly to the full moon. For *parvan* days, see 5.1.9; 5.2.54; 5.46.15; and 5.57.16 and notes.

177. After this verse, all available manuscripts have one passage or another of four to six lines describing the demise of Siṃhikā and her fall into the ocean. These passages [83*, 84*, and 86*] are similar to one another in content and often in wording. Clearly the norms of epic narration demand some such passage. In omitting it, the critical editors have again left us with an incomplete and unattested version of the narrative. See Sutherland 1992a.

Both northern and southern versions contain lines suggesting that the killing of Siṃhikā was the very purpose for which Brahmā had created Hanumān [83* line 3 and 86* line 4]. Several commentators remark on this notion. Ck notes that because of the peculiar ability of the demoness to catch shadows, the Creator had to endow Hanumān with the special virtues of wisdom, strength, power, etc., just as Rāma had been specifically endowed with the characteristics necessary to kill Rāvaṇa. He further indicates his belief that this is precisely the suggestion at 86* line 1. He adds a jibe at Govindarāja, who omits the half verse, by noting that "another author has omitted this half verse [86* line 4] because he cannot abide praise or mention of Brahmā." Ct notes of this passage, "Here the poet conjectures (*utprekṣyate*) that Hanumān was created for this purpose just as was Rāma for the purpose of killing Rāvaṇa."

179. "mighty creature . . . formidable feat" *bhīmam . . . karma mahatsattvam*: We follow Ct in aligning the two adjectives and their modificands in keeping with normal epic word order. Cr, however, prefers to slightly force the word order to construe *bhīmam* with *sattvam* and *mahat* with *kṛtam* to yield the meaning "In killing this dreadful creature, you performed a mighty feat."

In an example of higher criticism, Cr proposes the excision of the entire Siṃhikā episode on the grounds of the improbability of a supremely righteous figure like Hanumān engaging in the [sin of] killing of a woman. He bolsters his argument by referring back to Hanumān's failure to kill Surasā and forward to his sparing the life of the female guardian divinity of Laṅkā. See 1.23.24–1.25.22 and notes on that passage. See also Goldman 1978, 1982, 1984, pp. 57–58, 79–80. For a discussion of Hanumān's encounters with female characters in the *Sundarakāṇḍa*, see Introduction, pp. 52–53.

181. "his goal practically accomplished" *pratipannaprayojanah*: Ct alone among the available commentators reads *pratipannaprayojanaiḥ*, thus seeing the inhabitants of the heavens as those whose purposes are accomplished. As usual most translations follow his inferior reading. Cg understands the term in the sense of "having previously displayed his power [to carry out] his mission in his victory over Surasā and now his killing of Siṃhikā, although both of them share the common flaw of being female."

183. "Malaya mountains" *malayopavanāni*: All available commentators appear perturbed by the use of the name Malaya, for it is a well-known mountain range in peninsular India. A few are at pains to indicate that there is a similarly named mountain (some call it Laṅkāmalaya) in Laṅkā or that there are similarly named mountains on both southern and northern shores of the sea. A few manuscripts (Ś1,D3,10) try to evade this confusion by substituting the name Trikūṭa, a well-known peak in Laṅkā, for Malaya. There is always the possibility that the poet intends us to regard Hanumān as flying so high as to be able—when looking about him—to see both the northern and southern shores at the same time. See note on 5.1.141 above, where the commentators discuss the possibility of Hanumān's being visible from both shores. See note on 5.37.49.

184. "the ocean" *sāgaram*: Ct, mindful that Hanumān has been flying over the ocean for a considerable period of time, suggests that the word here refers specifically to the part of the ocean that laps the shore. The word is used, of course, for its repetitive effect.

187. "natural form" *prakṛtim*: The commentators agree that the term refers to Hanumān's normal appearance. Ct, however, adds a Śrivaiṣṇava interpretation additionally interpreting *prakṛti* to mean "that inherent nature whose characteristic is the state of non-differentiation from the Lord."

After verse 187, the northern [93*] and southern [94*] recensions each add a verse in which Hanumān's resumption of his natural form is likened to that of Viṣṇu after having completed the purpose of the *vāmanāvatāra*; i.e., after having expanded to fill the universe, he contracts again to the size of a dwarf. Because of the difference in wording between the two verses, the critical text has dropped, mistakenly in our opinion, this important Vaiṣṇava reference that is known to all manuscripts. For the significance of this and similar Vaiṣṇava references, see Introduction, pp. 29–33.

188. "unobtainable by any other" *parair aśakya-*: A number of both southern and northern manuscripts (Ñ1,D1,7,9,T1,3,G1,M2, and Ck, Ct) read instead *parair aśakyam*, which Ct understands to modify *tiram*. In this reading it is the shore of the sea that is unreachable by any other. Most translators, as usual, follow Ct and read this. Cv, Crā, Cg understand that this verse is a summary of the preceding verses.

189. "Mount Lamba" *lambasya gireḥ*: Literally, "hanging mountain" or "high mountain." The latter is a common lexical meaning for this word, and we would be inclined to translate it thus were it not for references in latter *sargas* that suggest that Lamba is another name for Mount Trikūṭa. Crā, Cm, Ck, Ct understand *lamba* to be the name of the mountain, thus, "a lofty peak of Mount Lamba." Cg, however, understands *lamba* in its most common signification of "pendant, hanging" and takes it as poetic usage, "as if hanging down, that is, its peak is not discernable." See notes on 5.2.1,18; 5.3.1; 5.37.49; and 5.54.9.

"resembled a mass of beautiful things" *vicitrakūte*: The translation follows the suggestion of Cg, who cites the *Darpaṇa* lexicon for *kūta* in the sense of *puñja*, "a heap or mass." Others, such as Ct, Cr, understand *kūṭa*, which appears three times in this verse in its meaning of "peak," and read the compound as "having variegated peaks." They thus see Hanumān as having landed on the principal *kūta*, which has several subordinate peaks. The term is, of course, strikingly reminiscent of that used to describe the well-known hill near Prayāga, Citrakūṭa, "lovely peaked," that figures so prominently in the *Ayodhyā* and *Araṇya kāndas*.

Sarga 2

1. "stood on the peak of Mount Trikūṭa" *trikūtaśikhare . . . sthitām [laṅkām]*: The critical editors have indicated as uncertain the readings *śikhare* and the feminine accusative ending of *sthitām*. Northern and southern manuscripts are about equally divided between this reading and the alternate *trikūtasya taṭe . . . sthitaḥ*. The latter reading would be translated as "Hanumān, resting on the slope of Mount Trikūṭa, gazed upon Laṅkā." As is often the case, the critical reading is that of Cg, whereas the other, that of Ct, is followed by most translators. Simon (1934, p. 18) understands this to be Mount Lamba and reads *trikūṭa* as an adjective, *drei gipfligen (Lamba-Berges)* "three-peaked (Mount Lamba)." See verses 8 and 18 below. See, too, notes on 5.1.189; 5.3.1; 5.37.49; and 5.54.9.

3. After this verse, a few manuscripts (Ś1,Ñ1,D1,3,4,10,11) insert one line [100*] introducing the direct quotation in verse four. Ct similarly is disturbed by the seeming hiatus and remarks "*manyate smeti śeṣaḥ* (the words 'he thought' must be supplied). The poet here is paraphrasing Hanumān's inner feelings." See note on 5.1.169 for comments on such transitions.

4. "how easy then to reach this shore of the ocean" *kim punaḥ sāgarasyāntam*: Literally, "What then [of] the end of the ocean?"

6. "passed through" *madhyena jagāma*: We read *madhyena* adverbially in the sense of "through" or "among." Ct, Cr understand it to mean "by the middle path or way," and Ct supplies the participle *paśyan*, "seeing," which then takes the woods and meadows as its object. A substantial number of manuscripts (Ś1,Ñ,V2,B,D1–4,6,10,11,T,M3) actually include this participle (*sampaśyan*) in the text. The sense is that Hanumān walked along viewing the meadows, woodlands, etc.

"boulders" *gandavantī*: The critical reading as usual is that of Cg (Cm) as against other commentators (Ct, Cr), who read *madhumantī*, "honied." Cm, Cg understand this somewhat difficult term, normally "protuberance, swelling, boil," to mean "large stones" (Cg *sthūlopala*). Cg explains his interpretation on the grounds that a part of a word (*nāmaikadeśe*) may be taken in the sense of the whole word (*nāmagrahanena*). Thus, the word *ganda* stands for the word *gandaśaila*, "protuberant rock or hillock." We agree with Jhala's analysis of the passage expressed in his note on p. 478 of the critical edition.

"great trees" *nagavantī*: We follow Crā, Ck, Ct, as against Cm, Cr, who understand *naga-* in its other sense of "hill" or "mountain." All three (Crā, Ck, Ct) explain the suffix *-vant* as *prāśastye matup*, that is, indicating extraordinary quality, size, or degree.

8. "woods and parks" *vanāny upavanāni ca*: We make the same distinction as Crā, who defines *vanas* as "groups of trees that have grown by themselves" and *upavanas* as "groves of trees that have been planted."

9–13. "parklands . . . pleasure groves" *ākrīdān . . . udyānāni*: The commentators tend to differ slightly in their understanding of these terms. Crā, Cm, Cg distinguish *ākrīdas*, which they see as "public parks," from *udyānas*, which are "the private preserves of kings." Crā cites Amara to this effect for the masculine entry *ākrīḍaḥ*. Ck understands "pleasure hills" or "mountains" for *ākrīda* and Ct, who seems to have no firm opinion, merely quotes Ck and the opinion expressed by Crā, Cm, Cg, ascribing it to "others." Cr is similar to Ct and merely quotes the other commentators. Cv defines *ākrīḍa* as "a place for playing," which is more or less how we have understood it.

"that blossomed and bore fruit in all seasons" *sarvartuphalapuṣpitaḥ*: Ct notes that there is no contradiction in this seemingly unnatural situation since the trees are eter-

nally in blossom through the power of Rāvaṇa's asceticism. The unseasonable fruiting and blossoming of trees is a common feature of enchanted landscapes in Sanskrit literature. See note on 5.51.13, where Ct suggests that the untimely blossoming arises from the fact that this is taking place in an intercalary month.

"*kārandavas*": See notes on 5.7.46,47 and 5.55.1.

14–17. "Laṅkā . . . Laṅkā": The repetition of the word Laṅkā in the same syntactic unit as the respective objects of the participle *samāsādya* and the finite verb *dadarśa* has caused some concern on the part of the commentators. Ct explains, "Having approached Laṅkā, he gazed upon Laṅkā, which was characterized by the description that is to follow—that is the syntax." Crā, Cm understand that the poet needs to express the name of the city again in order to clarify the simile. Ck has the most interesting explanation. He says that since the poet, who is as intent upon describing the city as is Hanumān in viewing it, is immersed in wonder, there is no poetic defect in the repetition; or, he proposes, the point may be that he [the poet] wishes to indicate that in his amazement, Hanumān gazes again and again upon the city (*punah punar dadarśeti tātparyam*).

"decorated with vine motifs" *latāpaṅktivicitrtaḥ*: We follow Cg, Ct in understanding the gateways to be decorated with images of vines whether drawn, engraved, or incised. Translators seem to prefer to take the phrase literally, in the sense of "festooned with climbing plants" (Shastri 1957, p. 339; Roussel 1903, p. 456; Simon 1934, p. 19 [*lianenumrankten*]; Dutt, however, follows the commentators with "painted with plants" 1892, p. 890). See Vyas 1967, p. 307.

"like the city of the gods in heaven" *divi devapurīm iva*: One manuscript alone, D7, reads *devo*, "god," for the critical reading of *divi*, "in heaven." The reading is, unfortunately, that of the highly influential Ct and is published in several important widely used printed versions, including the NSP and GPP (= vulgate). It is therefore reflected in several translations, including Roussel (1903, p. 456) and Simon (1934, p. 19). Dutt (1892, p. 890) and Shastri (1957, p. 339) seem to ignore the term completely. Only Raghunathan (1981, p. 339) seems to follow the superior reading.

For verses 17–19 many northern manuscripts (Ñ2,V,B,D6) substitute a passage of fourteen lines [111*] that expands on the description of Laṅkā's glories. The last three lines of this passage are closely textually affiliated with the critical edition's verses 17–19.

18. "looked to that majestic monkey like a city in the sky" *dadarśa sa kapiḥ śrīmān puram ākāśagaṃ yathā*: Literally, "the majestic monkey looked at [Laṅkā] as if it were a city in the sky."

This widely attested verse, as well as the following verse, appear to confirm the notion—put forward in verses 1 and 8 above—that the city of Laṅkā is situated on the mountain peak. Note too 111* line 13 and notes on 5.1.189 and 5.3.1.

19–22. The sequencing of verses 20–22 is problematic. One of the main textual problems occurs at verse 22b. According to the critical edition, some southern and *devanāgari* manuscripts read 20b (*nāgair bhogavatīm iva*). The critical editor tell us that most of the northern versions and D5,7,9,G2 omit this half verse. Ct's version (D9), the vulgate versions, and the available translators, with the exception of Raghunathan who follows Cg, omit it. According to the vulgate (following GPP 5.2.23), this half verse is known to Cg's version, although the critical edition suggests that it is not. It seems that the textual evidence is not strong enough to support this half verse without suspicion. According to Ct, Ck regards *pādas* 20a and 21d (constructed as one half verse and

following the critical text's verse 24 [*tayāś ca mahatīm* = GPP 5.2.24]) as interpolated. On textual grounds verses 21 and 22 are suspect as they are absent from the north-eastern version and should probably have been relegated to the apparatus.

"gleaming" *spaṣṭām*: Literally, "clear, visible."

"spears and lances" *śūlapaṭṭiśa-*: See notes on 5.3.30.

"wide moats" *vipulāmbu-*: Literally, "wide water." Ct, Ck, Cr understand this to be a reference to the ocean surrounding Laṅkā. We follow Cm, as quoted in Ck and Ct, who understands the reference to be the water in the moats surrounding the city. This seems to us to be more in keeping with the other artificial defenses mentioned in the verse.

"new garments" *-navāmbarām*: The critical text marks the reading *nava*, "new," as uncertain. Many southern manuscripts, including most of the commentators except for Cg, read *vana*, "woods," instead. This reading is followed by most translators, excepting Raghunathan, who generally follows Cg.

"hundred-slayers" *śataghni-*: Cg understands *yantraviśeṣa*, "a kind of mechanical device." Earlier in the epic the commentators have described this as a kind of spiked defensive weapon placed along a city's ramparts. See note on 1.5.11. Compare below at 5.3.30 and 5.41.14, where it appears to be a hand-held weapon. See, too, 6.3.12,22.

"the city resembled a woman": This phrase has been supplied in the translation. The idea is implicit in the verse, as is indicated by the commentators including Ct, Cr, Ck. Compare the similar figure at 5.3.18. For a discussion of the significance of this representation, see our Introduction, p. 52.

23. "northern gate" *dvāram uttaram*: Ck, Ct note that having leapt to the southern shore of the ocean, Hanumān would, naturally, first reach the northern gate of Laṅkā.

"propping up" *dhriyamānam*: This is marked as an uncertain reading in the critical text. Manuscripts show a great deal of variation, including *piyamānam*, "drinking," *grasamānam*, "swallowing," *liyamānam*, "merging into," etc. Influential southern commentators, including Cg, Crā, Cv, Cm, have either *diyamānam* or *uddīyamānam va*, which they explain as "rising up into." As usual, available translators, with the exception of Raghunathan, follow Ct, who reads here with the critical text.

"He fell to brooding" *cintayāmāsa*: We take the term in its normal sense of expressing anxious or gloomy thought, as this is in keeping with the gloomy speculation that follows. Commentators differ somewhat as to the precise nature of Hanumān's thought. Ct, Cv say, "His thought was of a kind that now follows." Cg understands it to mean that "he considered in his mind the means to find Vaidehī." Cm renders his thought as "From which direction should I approach Laṅkā?"

24. "was plunged into gloomy thought" *cintayāmāsa*: See note on verse 23 above. Ct supplies the adverb *sādaram* in the sense of "carefully" or "closely."

25. "Even if" *api*: Ct, Crā suggest that the sense of this particle is to indicate that the monkeys are incapable of crossing the ocean to reach Laṅkā. Ct adds that this explains the reference to the ocean in the preceding verse.

26. "impregnable" *viṣamām*: Ct, Cr read the somewhat awkward *imām tv aviṣamām*, "smooth, accessible, even," which causes them, and most translators, considerable difficulty. Ct understands this to mean "from which there is no *viṣamā* (difficulty?)" and Cr reads "having no *viṣama*, i.e., having a protector (*raksakah*) who is by nature contrary or hostile (*viruddhasvabhāvah*) because of the nature of the *rāksasas*." Translators differ widely in their understanding of *viṣama*. Thus, Roussel (1903, p. 456) interprets "*Elle*

n'a point sa pareille"; Simon (1934, p. 19), "*heblichen*"; Dutt (1892, p. 890), "terrible looking"; and Shastri (1957, p. 340), "dread."

"what could he [Rāghava] do" *kiṃ kariṣyati rāghavaḥ*: Cs alone among the available commentators is disturbed by Hanumān's seeming lack of faith in Rāma. He remarks, "This is stated only in order to praise Laṅkā; it does not indicate any incapacity on the part of Rāma."

27. "conciliation, nor is there any scope for bribery, sowing dissension, or open warfare" *sāntvasya . . . na dānasya na bhedasya naiva yuddhasya*: Ct, Cr explain that these stratagems are useless because of the *rākṣasas'* wealth, the good morale of their forces, and their affectionate and steadfast natures. Cs is more specific, noting that conciliation is ruled out by their demonic (*āsura*) nature, bribery by their vast wealth, dissension by the pride of their forces, and warfare by their intelligence and military power. See 5.20.35 and 5.34.16 and notes.

28. "Only . . . Aṅgada . . . Nīla, myself, and . . . Sugrīva": See notes on verses 5.3.15,16 for a contrasting list of monkeys that Hanumān regards as capable of assaulting Laṅkā.

29. "whether or not Vaidehī is . . . alive" *vaidehīṃ yadi jīvati vā na vā*: Some commentators (Cv, Crā) feel that Hanumān expresses no doubt as to whether or not Sītā is alive. Cv argues that the word *yāvat* at the beginning of the verse signifies positive assertion. According to them, Hanumān is saying, "I know for certain (*jānāmy eva*) whether or not Vaidehī is alive (i.e., she is alive), and once I find her, I will decide what to do." Others (Cr, Ck, Ct) express doubt as to whether or not she is alive and understand that once Hanumān has determined that, he will make a decision as to what to do. Some commentators (Cg, Cm) offer both alternatives.

30. Ct understands that Hanumān begins to think about a means for finding Sītā. Cg suggests that this be supplied.

31. "In my present form" *anena rūpeṇa*: Recall that Hanumān had resumed his natural form at 5.1.187. Cf. 5.2 43.

33. "inconspicuous" *lakṣyālakṣyeṇa*: Literally, "perceptible and imperceptible." We believe that what the poet means by this self-contradictory term is that Hanumān's form, although visible, will not be recognizable and so will not attract the attention of the *rāksasas*. Commentators and translators have a variety of other interpretations. Thus, Ct, Cr understand the term to mean "imperceptible to the senses, but perceptible by inference through the results of his actions." Cg appears to understand the term to suggest a category that transcends the seemingly exclusive set of opposites. Thus, he observes, "If his body were visible, then the *rāksasas* would capture him; if it were invisible, then it would not be possible for him to search all of Laṅkā." Cm merely glosses the expression as *sukṣmaśarīrena*, "with a subtle (or minute) body." The translators similarly differ. Roussel (1903, p. 457) says "*une forme visible et invisible (à la fois)*"; Shastri (1957, p. 340) reads "in a form that will not attract attention"; Dutt (1892, p. 91) says "a shape invisible yet well suited to the end in view"; Simon (1934, p. 20) understands "*in kaum sichtbarer Gestalt*"; and Raghunathan (1981, p. 341) similarly offers "with a form that is barely visible." Apte, too, understands the term as "scarcely visible" (s.v. *lakṣya*).

36. "wise" *viditātmanaḥ*: Most translators understand this term in the sense of "cognizant of the self" or "knowing the *ātman*." The commentators are silent.

"with just the two of us present" *ekām ekaś ca [paśyeyam]*: Literally, "I alone [might see] her alone."

37. The verse does not lend itself to felicitous literal English translation. A more literal rendering would be something like "when matters that are already accomplished are obstructed by time and place or encountered by a incompetent messenger, they fail, like darkness at sunrise." This and the following verse are repeated at 5.28.37,38,39, with the substitution of *vinaśyanti* for *vipadyante* in 37a.

38. The first half of the verse is somewhat elliptical. Commentators make several suggestions as how to fill out the ellipsis, including adding the words *svāminā [rājñā] sacivaih saha* (Ct, Cg, Cm) to *niścitā* in the sense of "decided by the king together with his ministers." The same commentators also suggest supplying the phrase "if the agent is injudicious" (*viklavam dūtam āsādya*) from the previous verse. See note on verse 37 above and see verse 5.28.38.

39. "blunder" *vaiklavyam*: Literally, "confusion, bewilderment, or distress." See note on verse 37 above, where we use "incompetent" for the literal translation of *viklavam* and "injudicious" for the final translation.

The translation adds the words "can I ensure" to complete the phrase in English.

See note on verse 37 above and see verse and note on 5.28.39.

40. "should see me" *mayi dṛṣṭe*: Cr notes that what is meant is that should the *rākṣasas* recognize Hanumān as Rāma's agent, they would strengthen the guard around Sītā. This is in keeping with our understanding of the term *laksyālakṣya* of verse 33 above. Cg notes that this verse rationalizes why Hanumān needs to enter the city at night (verse 33 above).

"wise" *viditātmanaḥ*: See note on verse 36.

43. "in my natural size" *svena rūpeṇa*: Literally, "in my natural form." Cg explains that what is meant here is "in his normal size, that is to say large." He is referring to the form Hanumān had assumed at verse 31 above). Ct fleshes out the story by suggesting that Hanumān decides to hide in a cave in the mountain until nightfall in order to avoid detection. See 5.1.187.

44. "my natural shape" *svena rūpeṇa*: As Cm notes, this expression refers to Hanumān's normal monkey form. Cf. verse 31 above.

"I shall . . . enter" *abhipatiṣyāmi*: Cr observes that this suggests Hanumān is more powerful than the wind, a reference to verse 42 above.

[126*]–46ef. Both northern and southern versions provide a transitional line between 46cd and 47 indicating that night had fallen at which time Hanumān reduced his size to that of a cat. Since the same text is not common to both versions, the line is dropped by the critical editors, leaving an extremely awkward transition. We have restored the southern reading in order to maintain the narrative sequence found in all versions. Compare notes on 5.1.187 [93*, 94*]. See Sutherland 1992a.

48–49. "floors" *talaiḥ*: We hesitantly follow Cg, Cm, Crā in subordinating *talaih*, "floors," to *-bhaumaih*. This is against normal Sanskrit usage. A more natural reading would be to take *tala* separately as some type of surface area, as apparently do Simon (1934, p. 21, "*Fussboden*") and Roussel, who in addition subordinates *-bhaumaih* to *talaih* (1903, p. 458, "*esplanades*"). We have found no lexical attestation to support this.

50. "lapis lazuli and gemstones" *vaidūryamaṇi-*: See verses 5.1.2–3; 5.3.8; 5.6.1,12; 5.7.46; and 5.52.12 and notes.

52. "thrilled and despondent" *visanno hrstaś ca*: What are the causes of Hanumān's dejection and excitement? Ct, Ck say he is depressed by the inconceivable nature of the city, that is, the impossibility of searching it. They see his joy as a result of its marvelous appearance. Cr feels that the depression results from the lack of any news

about Sītā and the happiness, from good omens. Cg, Cm, Crā see the depression as arising from the difficulty of entering the city and the joy, from the wonder inspired by it.

53. "entered": The verse lacks a verb, and following the suggestion of Ct, Cr, we have supplied *vveśa*, "entered." Cg, Crā suggest construing the verse with the participle *dṛṣtvā*, "gazed," in verse 52.

"crowded up against each other" *-udviddha-*: The commentators are divided as to the meaning of this somewhat ambiguous term. Cg, Crā, Cm gloss *unnata*, "lofty"; Cr (*parasparam sammilitānām*) and Ct (*parasparasamvddha-*) understand "contiguous." We follow the latter.

"*jāmbūnada* gold": See Vyas (1967, p. 244, cf. p. 247), who understands this to be gold taken from the beds of rivers. See 5.3.8–11,35–37; 5.5.32–33,39; 5.6.13; 5.9.20,21; 5.45.3,4. See note on 5.3.35–37. Cf. note on 5.34.27.

The meter of the verse is *vaṃśasthavila.*

54. "in the midst of the multitudes of stars" *tārāganair madhyagatah*: We follow the interpretation of Cg, Crā, Cm. Ct, Ck understand *madhyagatah* to mean "in the middle of the sky." This interpretation leads Ct into a discussion of the actual date and phase of the moon in which the events described are taking place. He anticipates an objection to the effect that since, according to him, the epithet *anekasahasraraśmiḥ* (for the critical edition's *naikasahasraraśmiḥ*) suggests that the moon is full, there is a contradiction in that the moon rises in the evening in the middle of the sky only on the eighth day of the (bright) lunar half-month when it is not full. He counters this, however, by suggesting that "fullness" of the moon is merely figurative and that it is the eleventh day of the bright (lunar) half when the (nearly) full moon rises near the middle of the sky. He bolsters his argument by referring to the fact that there is a description of the lighting of lamps later on in the *kānda* when Hanumān, in concealment in the Aśoka-vana, watches the arrival of Rāvaṇa. The lighting of lamps permits us to infer that the moon has set. On the basis of this and Sītā's telling Hanumān that ten months have lapsed since her abduction (in Phālguna, February-March) (*vartate daśamo māso dvau tu śeṣau plavaṅgama* [5.35.8]), Ct infers that it is now the eleventh day of the bright half of Mārgaśīrṣa (November-December). For the time span of the action of the *Sundarakāṇḍa* and the rest of the *Rāmāyana*, see 5.1.117; 5.12.48; 5.15.1; 5.16.1; 5.20.8; 5.51.13; and 5.56.46 and notes. See, too, notes on 3.16.1;17.26; 40.28cd-29ab. Cf. 5.16.11,18.

"world" *lokam*: Both northern and southern manuscripts demonstrate strong support for this reading. However, several *devanāgarī* manuscripts (D1–4,7–9,11) read instead the plural *lokān*. This is the reading of Crā, Cm, Cr, and the influential Ct. Thus, most translators, with the exception of Raghunathan, translate "worlds" (Roussel, Shastri, Simon) or "creatures" (Dutt). Cr understands the plural to mean "the people who were in Laṅkā, i.e., the *rākṣasas.*"

"as if" *iva*: We understand the verse to contain an *utprekṣā* according to which the moon is figuratively invested with intentionality. Several commentators (Cg, Crā, Cm) do not see the reference as figurative but read *iva*, "as if," in the sense of *eva*, "indeed," and so understand that the moon, like the ocean, Mount Maināka, and the sun (Crā), is actually intervening in order to assist Hanumān in his search. This is why Crā understands *api* in the sense of "in addition."

The meter is *upajāti.*

55. The meter is *upajāti.*

Sarga 3

1. "there on a lofty peak of Mount Lamba, which resembled a lofty cloud" *lambaśikhare lambe lambatoyadasamnibhe*: See 5.2.8,18. See verses and notes on 5.1.189; 5.2.1,8, and 18; 5.37.49; and 5.54.9. As at verse 5.1.189, the commentators are exercised by the term *lambe*, the more so because it occurs three times in the first half of the verse. Crā, Cm take the freestanding word *lambe* as an adjective in the sense of "having a pendulous appearance" and take the compound *lambaśikhare* to mean "on the peak of Mount Lamba." Cg quotes "others" as holding this latter opinion, but he himself proposes that the freestanding word *lambe* is the proper noun. He does, however, propose as an alternative that *lambe*, by itself, means "seeming to hang down." He then glosses *lambaśikhare* as *trikūtaśikhare*, "on Mount Trikūṭa." (See note on 5.2.1.) Ct, whom we follow, understands *lambaśikhare* as "lofty peak" and the uncompounded *lambe* to be the name of the mountain. Cr understands the uncompounded term *lambe* in the sense of "large or broad," while he takes the term in the compound *lambaśikhare* as the proper noun. Ck has a similar interpretation to Ct's, except that he appears to want to read instead *alambaśikhare*, which he glosses identically as *unnata*, "lofty." Ck mockingly quotes another commentator, apparently Cg, as stating, "on the pendulous peak of the pendulous mountain which is pendulous!" He then queries, "What! Are we then to understand that the peak of Lamba is hanging down like a pendulum? Are we to visualize it as a beehive? We don't know."

"relying on his own great strength" *sattvam āsthāya*: Here, too, the commentators differ markedly. With Cm, we understand the word *sattvam* in its common meaning of *balam*, "strength, bodily power." Cg understands *vyavasāyam*, "resolve," and explains that it means "fortitude." Crā understands, more specifically, *laṅkāprāptimātropayuktalaṅghanaśaktim*, that is to say, "an ability to leap commensurate with reaching Laṅkā." Ct understands both "requisite strength" and the *sattvaguṇa* of the Sāṃkhya philosophers, arguing that "Hanumān must rely on the *sattvaguṇa* in order to vanquish the *rākṣasas*, who are chiefly composed of the [inferior] *guṇa*s of *rajas* and *tamas*." Cr understands the phrase to mean "resolving upon a gait that is stealthy enough [to enable him] to enter [Laṅkā]." The term is echoed by the adjective *mahāsattva*, "mighty."

3–7. "sounded like the sea itself" *sāgaropamanirghoṣām*: Ct, Cr indicate that the ocean-like roar is made by the *rākṣasas*.

"Viṭapāvati": According to the commentators (Cg, Cr, Ct), this is another name for Alakā, the magnificent city of the *yakṣas*. Cf. Kālidāsa's beautiful descriptions of Alakā at *MeghDū*: *Pūrvamegha* 7, 66 and *Uttaramegha* 1–13.

"Its gleaming white gates and archways were adorned with beautiful reliefs" *cārutoraṇanirvyūhām pāṇduradvāratoraṇām*: Literally, "gleaming white archways and gates with embossings on its lovely gateways [or lovely embossings on its gateways]." *Niryūhas* appear to be protuberant embossings or ornaments on gates or columns. Apte (s.v. *niryūha*) cites *MBh* 1.3.205*. However, the term also appears in *Śiśupālavadha* 3.55, where Mallinātha glosses *nirvyūha* as *mattavāraṇākhyā apāśrayāḥ* "canopies[?], which are known as 'rutting elephants.' " Apte remarks, "Perhaps it was so called from its resemblance to an elephant in rut." Ct, Cr, Cg, Crā are unanimous, however, in understanding the term to refer to rutting elephants themselves, and in this they are followed by some translators; thus Shastri (1957, p. 342), "protected by infuriated elephants"; Raghunathan (1981, p. 342), "decorated with figures . . . of *masth* elephants"; Dutt (1892, p. 893), "with infuriated elephants [stationed] at her graceful arched gateways." Interest-

ingly, Simon and Roussel depart from the commentators and understand the term as architectural or ornamental. Thus, Simon (1934, p. 23) translates "*die reizende Torbogen und Türme hatte*"; and Roussel (1903, p. 459), "*aux arches éntourées de grilles artistiques.*" See note 12 below.

"Filled with serpents and well protected" *bhujagācaritāṃ guptāṃ śubhām*: Why should Laṅkā be filled with serpents? The southern commentators are generally silent on this rather awkward point. An exception is Cr, who suggests, unconvincingly, that the snakes are there "in order to protect [the city]," construing *bhujagācaritām*, despite the unlikely syntax, with the adjective *guptām*, "protected," to yield the sense *nāgair abhirakṣitām*. Like some of the other commentators and translators, he appears to want to construe these adjectives both with Laṅkā and the *upamāna* of the simile, the serpent city of Bhogavatī. The verse is attested by the best southern manuscript tradition and so has been admitted to the critical text although it is problematic. What one expects here, but finds only in the northern variant [134*], is a complete simile, such as the one at 5.2.20, in which Laṅkā, guarded by powerful and well-armed *rākṣasas*, is compared to the city of Bhogavatī, which is guarded by serpents. 134* reads, "It was protected by terrible, powerful, and courageous *rākṣasas* armed with bows and holding pikes and spears, just as is Bhogavatī by snakes." The translators generally follow Ct's text. Simon (1934, p. 423) and Roussel (1903, p. 459) understand that there are actually snakes in Laṅkā, while Shastri (1957, p. 342), Dutt (1892, p. 893), and Raghunathan (1981, p. 342) simply take *bhujagācaritām* as an adjective modifying *bhogavatīm*, a harder reading still. See note on 5.1.177 concerning 83* line 3 and 86* line 4, where the southern and northern versions read a variation that is omitted from the critical text.

"paths of the heavenly bodies" *jyotirmārganiṣevitām*: Here again as in 5ab above, the half verse is known only to the southern recension. The northern recension, in general, substitutes 136*: "It was filled with hosts of clouds and heavenly bodies, and it was adorned with flashes of lightning." The southern reading *jyotirmārga-* is slightly awkward. Again most translators, except for Raghunathan who follows Cg (= critical reading), follow Ct, who reads the easier *jyotirgaṇa-*, "hosts of stars." However, this reading is poorly attested and known only to a few, mostly *devanāgarī*, manuscripts (D7–9,M1). Raghunathan's translation is rather weak, and he construes it with the following half verse (6ab), where he reads *manda* for the critical's *caṇḍa* (see below) "with . . . its starry way (and the soft breezes that blew there)." The point of these celestial and atmospheric references is probably to suggest the great altitude of this mountaintop city. Cr, however, regards the clouds, at least, as having been generated by the magical power of the *rākṣasas*.

"fierce winds" *candamārutā-*: The figure here seems confused and inappropriate. Indra's city of Amarāvatī is a frequent *upamāna* in the epics, but normally it is associated only with all that is pleasant. The seeming incongruity of fierce winds and Amarāvatī has led some southern commentators to attempt to rationalize. Ck, Ct (quoting Ck) prefer the reading *cāpy amarāvatīm iva* for the doubtful *indrasyāmarāvatīm* of the critical text. This enables them to argue that *amarāvatī* is not the proper noun designating Indra's capital city but is merely a kenning for the sky or heaven, i.e., "the place where the *amaras* (gods) are." They claim that Laṅkā has not been described in terms of the city of the gods, but rather of the heavens in general, and thus, they suggest that the sound of fierce winds is the *upamāna* for the noise made by the *rākṣasa* armies. The text followed by Cg substitutes the *lectio facilior, manda-*, "gentle," an adjective more appropriate to the breezes in Indra's paradise. This reading, however, has poor textual sup-

port. Translators are divided on this issue, frequently following the critical edition's reading (= Ct's text) but rejecting the Ct, Ck interpretation of *amarāvati*, so Roussel (1903, p. 459), Dutt (1892, p. 893), and Shastri (1957, p. 342). Raghunathan (1981, p. 342), as expected, reads with Cg, as does Simon (1934, p. 23).

8–11. "Its gateways were of *jāmbūnada* gold; the enclosures within them were paved with emeralds" *jāmbūnadamayair dvāraır vaidūryakrtavedikaih*: As in many architecturally descriptive passages in the *Rāmāyaṇa*, the exact meaning is indeterminate. The precise meaning of *vedika* is difficult to ascertain (compare, for example, 4.49.19–21 and notes where *vedıka* is understood as a raised seat or platform [also made of *vaidūyra*] surrounding trees). Ct, the only available commentator who appears to have taken up this issue, understands it to mean *catvara-* whose normal meaning is "quadrangle, small enclosure." He subordinates this to the *dvāra-*, "doors," thus giving a meaning of "golden archways, whose enclosures were made of emerald." In this he is followed by Simon (1934, p. 23), "*Toranlagen aus Jāmbūnada-Gold, deren (vier) Zwischenteile mit Katzenaugen ausgelegt.*" We follow Ct and believe that the reference is to the square enclosed within a massive gateway such as those seen at ancient walled cities. We similarly agree with Ct, Crā, Cm in subordinating most of the following adjectives to the gateways, clearly the first imposing architectural features that Hanumān encounters on reaching the ramparts of Laṅkā. Raghunathan (1981, p. 343) and Roussel (1903, p. 459) also subordinate *vedika* to the doorways but understand the *vedikas* as "seats" or "raised platforms," translating "raised seats of lapis lazuli." There is no need to grammatically subordinate either *dvāra* or *vedıka* to the other. This option has been taken by Dutt (1892, p. 893) and seemingly by Shastri (1957, p. 343). See 5.7.14–15 and notes. See 5.2.53; 5.5.32–33,39; 5.6.13; 5.9.20,21; 5.45.3,4 and notes for *jāmbūnada* gold. Compare note on verses 35–37 below [170*].

Vaidūrya, of course, can mean either "lapis lazuli" or "cat's-eye beryl" as well as "emerald." There is no unanimity among the translators. See verses and notes on 5.1.2–3; 5.2.50; 5.6.1,12; 5.7.46; 5.52.12.

"reliefs" *nıryūhai[ḥ]*: See note on 3–7 above.

"shone brightly with silver" *rājatāmalapāṇḍuraih*: According to Ct, Cr, the upper portions (*uparıpradeśa*) of the gateways are silver. Cg understands only portions of the gateways to be silver.

12. "Vasvokasārā": The commentators are divided as to whether this is another name of Kubera's city, Alakā, or a city in the east that belongs to Indra. Crā cites *Viṣnupurāna* to support the latter identification (*vasvokasārā śakrasya yāmyā samyamanī tathā / purī sukhā jaleśasya somasyaıvāmarāvatī* [as quoted in critical apparatus, final *pāda* as printed in VSP is *somasya ca vibhāvati*]). Cm agrees with Crā. Ct, Ck, Cr claim that this is a reference to the city of Alakā. Note, too, that at 3–7 above, Ct, Ck do not allow the word *amarāvatī* to stand for Indra's city. Cg, typically, is indecisive, indicating first that it means Alakā, and as an alternative, a city of Indra situated in the east for which latter he, too, cites (an unidentified) purāṇic source (*vasvokasārā śakrasya pūrvasyām dıśi vai purī*). According to Apte (s.v.), the name can refer to either Alakā, the capital city of Kubera, the king of the *yaksas* (see above), or Amarāvatī, the capital of Indra. See note on 3–7 above and 5.7.27 below.

14. "No one" *na . . . anyena*: Literally, "by no other." We understand the pronoun here in the sense of "no enemy, no one from outside." Cr understands "no one other than Rāma."

15. "notorious" *prasiddhā*: Literally, "famous" or "well known." We tend to follow Crā, Cm in understanding *prasiddhā duṣprasiddhatvena*, "well known for its inaccessibility." Ct, however, understands *prakarṣeṇa suddhagatikā*, "quite accessible, fully accessible," meaning, of course, that the city is accessible only to those monkeys listed in the verse. Jhala in his notes to the critical introduction (1966, p. 478) follows Ct's interpretation. Cr notes that "Laṅkā is famous"; he goes on to state that by indicating that the city is reachable only by the listed monkeys, the impossibility of its conquest is suggested.

"might be able to reach it" *bhaved bhūmiḥ*: Literally, "might have a place." Here we follow the suggestion of Cm in interpreting *bhūmiḥ*, normally "land, place," in the sense of *viṣaya*, "objective that can be accomplished."

16. "Kuśaparvan": This appears to be the proper name of a monkey. However, Ct takes it to be an adjective in the sense of "possessing fur like knots in *kuśa* grass." He understands the word as an adjective modifying *ṛkṣa*, which he takes as a proper noun. He goes on to state that this epithet is given to this eminent monkey because of his being covered with exceedingly long and coarse fur. Simon (1934, p. 24) follows Ct and translates the name Kuśaparvan as "*mit den Gelenken wie Kuśa-Gras.*" See note below on *ṛkṣa* for an elaboration of other translators' views. Cf. 5.2.28 and note. See following note.

"great ape" *ṛkṣasya*: Many translators (Roussel, Dutt, Simon, and Shastri) follow Ct and see this as a proper noun. Ct is, in turn, driven to this reading by his inferior text, which reads *kapimukhasya* (D7,9) for the far better attested critical reading of *ketumālasya*. Cg notes the apparent contradiction that earlier (5.2.28) Hanumān had stated that only four monkeys, viz., Aṅgada, Sugrīva, Nīla, and himself, were capable of reaching Laṅkā. He suggests that the inclusion of these other monkeys here is a reflection of his anxiety.

We understand this term in its common epic signification as a type of large and fierce primate. See Goldman 1989 and note on 1.16.10. Only Raghunathan (1981, p. 343) among the translators understands the word in its other common signification "bear." Cf. 5.2.28; 5.3.15; 5.33.48; 5.34.33; 5.35.20; 5.37.23,24,32; 5.49.10,31.

"and I" *mama cava*: Crā suggests that Hanumān's placing himself at the end of the list, in spite of the fact that he is the foremost of them all, is in keeping with his inherent humility. See Introduction, pp. 24, 76.

18. "precious gems" *ratna-*: Ct, evidently preferring some larger architectural or geographical feature as a term in this extended metaphor, explains it as "jeweled rampart." Cr offers an additional interpretation, saying that *ratna* means "the sea," *ratnākara*, as well as jeweled, studded architectural features such as "ramparts," etc.

"storehouses [for earrings]" *kosthāgāra-*: Virtually all translators including Shastri, Dutt, Simon, Roussel, and even Raghunathan follow a southern reading *goṣṭhāgāra*, "cow stalls," instead of the critical reading's *kosthāgāra*.

"[the city] looked to him": We follow Cg, Crā, Cm in supplying the phrase *sa dadarśa* from verse 19 below without construing the two verses as a single sentence. The commentators are divided on this point. Cr understands verses 18 and 19 to constitute a single syntactic unit and is forced to extend the metaphor. Cg insists that this and the following verse should not be construed as one sentence because of the repetition of the pronoun *tām*, "that [city]," in both verses, arguing that the first one alone suggests the simile of a woman. Crā concurs in the suggestion of carrying over the verb *dadarśa* but, as an alternative, suggests that the two verses may form a single sentence, with the first pronoun being used to indicate the fame of the city. Cm agrees with this latter

suggestion, adding only that the second pronoun is the demonstrative. For a similar metaphor, see 5.2.22. See also our Introduction, p. 52 for a discussion of the significance of this metaphor.

19. "palaces" *mahāgṛhaiḥ*: Ct, apparently alone among the commentators, reads *mahāgraha*, "great heavenly bodies," and explains the phrase *bhāsvarais ca mahāgrahaiḥ* as "with its moonbeams." This reading is not shown in the critical apparatus. All translators except Raghunathan follow this reading.

After verse 19, D3 (after 143*), 5–9,S insert a very well known passage of seventy-three lines (App. I, No. 1) in which Hanumān, on entering the city, is confronted by its guardian spirit, a female divinity, Laṅkā, in the form of a hideous woman (lines 1–5). Emitting a deafening shout, Laṅkā interrogates Hanumān as to his identity and his mission, adjuring him to answer truthfully. She informs him that as the city is surrounded on all sides by Rāvaṇa's forces, it will be impossible for him to enter (lines 6–10). Hanumān tells her that he will answer her questions truthfully but first asks her who she is, why she blocks the gateway, and why she speaks to him so menacingly (lines 11–14). Laṅkā answers him angrily, saying that she acts under Rāvaṇa's orders. She tells him that he cannot bypass her and enter the city but that she shall instead kill him (16–20). She identifies herself as the city of Laṅkā, who guards the citadel on every side. Hearing her speech, Hanumān, preparing himself for battle, stands as firm as a mountain (19–24). He responds to her, telling her that he has come to see the city of Laṅkā, its wonders, and its surroundings out of curiosity (lines 26–30). Laṅkā replies harshly, reiterating that the monkey will not be able to enter the city without defeating her (lines 31–34). Hanumān replies to the woman (here described as a *niśācarī*), telling her that he will go away only after he has seen the city. Then emitting a great and terrifying roar, Laṅkā slaps Hanumān violently with the palm of her hand. Struck in this fashion, Hanumān himself bellows loudly (lines 35–40). Then doubling his left hand into a fist, Hanumān, beside himself with anger, strikes her. But reflecting that she is after all a woman, Hanumān does not give full vent to his anger. Struck with the force of Hanumān's blow, the *niśācarī* falls to the ground (lines 41–45). Then wise Hanumān, seeing her fall and remembering that she is a woman, has pity on her. The stricken Laṅkā addresses him in a trembling voice (lines 46–49). She implores him to be gracious and to spare her, reminding him that the powerful should adhere to the norms of conventional behavior. She once more identifies herself as the city of Laṅkā incarnate and confesses herself defeated by his superior strength (lines 50–53). She then instructs Hanumān to listen to the true story that she will tell him. She says that she had been given a boon by Brahmā to the effect that when a monkey should conquer her through strength, she will know that a great calamity is about to befall the *rākṣasas* (lines 54–57). She goes on to tell him that she knows that that time has come, since she has encountered him and remarks that there is no way to change that which has been ordained by self-existent Brahmā. She tells him that on account of Sitā, the destruction of the evil king Rāvaṇa and all the *rākṣasas* is at hand. She urges Hanumān to enter the city and to do there whatever he wishes. She bids him to enter the lovely but accursed city, where he may search freely everywhere for virtuous Sitā (lines 58–67 = GPP 3.20–51). Having thus overpowered the guardian spirit of Laṅkā, who could take on any form at will, mighty Hanumān, avoiding the gateway, leaps over the city wall and finally enters Laṅkā by night. And in so doing, the mighty monkey, acting on behalf of the monkey king (Sugriva), sets his left foot* on the head of his enemies (lines 68–73 = GPP 4.1–3).

*"left foot" *pādaṃ savyam*: With respect to this expression, the commentators agree that it signifies the impending destruction of the *rākṣasas*. Several commentators (Ct, Cg, Cm) seem to understand that Hanumān actually steps first into the city with his left foot and quote the *Bṛhaspatismṛti* to the effect that this is appropriate when entering an enemy's city. Cr quotes the same verse but seems to understand the left foot purely metaphorically, arguing that he actually steps into the city with his right foot.

20. "with pearls and blossoms" *muktāpuṣpa-*: All translators, except Raghunathan, follow the poorly attested *facilior* reading of Ct, viz., *muktapuṣpa*, and render some variation of "loose blossoms."

Pādas ab have the same textual support as does App. I, No. 1, although the critical apparatus presents it in such a way as to partially obscure this fact by presenting the support in terms of the northern manuscripts rather than the southern. We can see no sound textual reason for the differential treatment. Since the critical edition includes this half verse, it is forced to construct a three-line verse to "catch up" with the vulgate. Southern manuscripts read 20ab cd, while northern manuscripts read 20cd and 144*: "Having struck out on the main highway, which was redolent of the rut fluid of bull elephants, that wise one came to a decision."

21. "splendid mansions" *gṛhameghaiḥ*: Literally, "house-clouds." We follow Cg, Crā, Cm, who understand the word *megha* as "excellent," although given the tenor of the simile, Cr's suggestion "cloudlike houses (*gṛhākāra*)" cannot be entirely dismissed. Curiously, a number of editions, including the critical, sporadically print *gṛhamedhaiḥ*, which makes no sense. No translators or commentators seem to support this reading.

"marked with thunderbolts and elephant goads" *vajrāṅkuśanikāśaiḥ*: Most commentators understand that the buildings are decorated with the images (*pratimā*) of these implements. Cg, however, although he too proposes such an explanation, offers as a first alternative the proposition that *vajrāṅkuśanikāśa* be read not as a *dvandva* but as a *bahuvrīhi* in the sense of "having a thunderbolt for his goad." It thus becomes a kenning for Indra's great white elephant, Airāvata. Cg then explains that the whole compound should be read as "resembling Airāvata, that is, in their whiteness." For *vajras*, "thunderbolts," see note 33 below.

22. "the *svastika*, the *padma*, and *vardhamāna*" *padmasvastikasaṃsthitaiḥ / vardhmānagṛhaiḥ*: Commentators are in general agreement that these are technical terms for different styles of luxurious residences. Cm, Cr, Ct quote the *Varāhamihirasamhitā* to the effect that the *vardhamāna*, or the "growth" model, lacks a southern entrance and secures wealth, while the *svastika*, or "lucky" model, lacks an eastern entrance and procures both sons and wealth. Cg, normally copious on such issues, indicates that the characteristics of these different types of homes are detailed in the *Varāhamihirasamhitā* but declines to repeat them for fear of prolixity. No variation of the quote seems to mention the name *padma* specifically. However, both Cm and Ct refer to a third type of home that lacks a western entrance. In Cm's quote this structure is called *madhyāvartā* or *hayānanā*, "horse-faced," whereas in Ct's quote it is called *nandyāvartā*. It is not clear whether this is intended to be the *padma* mansion or not. Ck clearly identifies the *vardhamāna* as a kind of penthouse on top of a residence (*śirogṛha*). The *padma* type of dwelling is so called because it resembles a *padma*, "lotus." See Vyas 1967, p. 198. See, too, the critical notes where Jhala (1966, p. 478), specifically following Ct's interpretation, understands the terms as names or types of residences.

23. "majestic" *śrīmān*: Crā feels that the word *śrī* here expresses the impending success of Hanumān's undertaking of his master's mission.

"rejoiced" *nananda*: We assume that Hanumān's joy is occasioned by the splendors of the city, as at 5.3.12. Crā, however, suggests that he rejoices in reflecting that, since he has with difficulty managed to enter the almost unreachable city of Laṅkā and has gotten the opportunity to inspect it, the desires of Rāma and Sugriva will now certainly be fulfilled.

After verse 22, many northern manuscripts insert 148* and then substitute 149* for 23ab. Following this many of the same manuscripts insert 150*, a passage of five lines. Following 23, most southern manuscripts insert 151*, a passage of two lines.

24. "the three organs of articulation" *tristhānasvara-*: This is a technical term from classical Indian musicology, referring to the points of articulation in vocal music. See note on 1.4.9. Ct, Cg, Cr, Cm indicate that the three types of *svaras*, "sounds," are registers: the *mandra*, "low," the *madhyama*, "middle," and *tāra*, "high," that are produced at the three points of articulation, namely the *ūraḥ*, "chest," *kaṇṭha*, "throat," and *śirah*, "head."

25. "tinkling of ladies' belt ornaments" *kāñcininadam*: Literally, "the sound of *kāñcis*." *Kāñcis* were elegant ladies' accessories, which feature prominently in ancient Indian art and literature. Specifically, they were belts that helped to hold up the lower garment and were most commonly made of gold and ornamented with little bells that account for their tinkling sound. Normally *kāñcis* have one strand; other types of belts were called *mekhalā*, *raśanā*, and *dāma*. The term *kāñci* is most frequently rendered in English translations as the unfortunate "girdle" or the archaic "zone." See Vyas 1967, p. 218 and Biswas 1985, pp. 104–5.

"sound of footsteps on the stairs" *sopānanınadān*: Literally, "the sound of staircases." We follow the commentators, who interpret it either as "sounds of belt ornaments and anklets of the lovely ladies moving up and down stairs" or simply "the sound of feet on the stairs."

"murmur of pleasant conversation" *ksveditān*: We follow the alternative suggestion of Cr, "jocular conversation of people." Cr (first interpretation) and all other commentators gloss this term as "the roaring of lions." Translators Raghunathan and Dutt follow this latter interpretation. Simon (1934, p. 27) chooses another lexical meaning of this term: "buzzing" or "murmuring" (*Gesumme*). Shastri and Roussel choose "clicking, or playing castanets," the source for which is unclear. We feel that Cr's alternative interpretation, viz., "jocular conversations of people enjoying themselves," is far more in keeping with the context of the verse than "the roaring of lions." Cf. 5.55.29 and 5.60.12 and notes.

26. "*yātudhānas*": According to Cr, *yātudhānas* are a particular type of *rāksasa*. The term is sometimes synonymous with *rāksasa*, but Vālmiki seems to use it here especially when he refers to *rākṣasas* who engage in religious activities. Cf. 5.4.12. See Introduction, pp. 65–68.

"roaring out their praise of Rāvaṇa" *rāvanastavasamyuktān garatah*: Translators differ as to whether the *rāksasas* are bellowing their praise (Raghunathan, Shastri, Roussel, and Simon) or whether the roaring and praising are separate actions (Dutt).

The sequencing of verses 26–33 in manuscripts Ś1,Ñ1,D1–4,10,11 is so complex that the critical editors have rendered it separately in a table (Jhala 1966, p. 55) rather than include it in the critical apparatus

27. "central encampment" *madhyame gulme*: According to Cg, Cm, this is an encampment in the center of the city. According to Ct, Cr, the phrase should be understood as "the central enclosure." Thus, for example, Raghunathan (1981, p. 346),

following Cg, translates "military camp in the center of the city"; Dutt (1892, p. 898) and Shastri (1957, p. 386), who follow Ct, translate "in the central courtyard."

"agents of the . . . secret police" *carān*: *Caras*, or "undercover agents," are a common feature of the ancient Indian state, and indeed, one of its pillars as it is constructed by Kauṭilya at *ArthŚā* 1.11–12. According to Cg, they are deputed by a ruler out of a desire to find out what is going on among his own people. Cm understands them to be secret agents employed to find out what is going on in the city. See note on 5.50.7.

28. "Some of the *rākṣasas*": This phrase has been supplied. It is not absolutely certain whether, as virtually all prior translators have understood, the *rākṣasas* described in this verse are the spies of verse 27, who have taken disguises to enable them to carry on their undercover work, or whether they merely begin a list of the various *rākṣasas* observed by Hanumān. Ct evidently believes that these are not mere disguises, as we can infer from his argument that although Laṅkā, lying outside of *Bhāratakhaṇḍa*, is not sanctioned as a *bhūmi*, or region, fit for vedic sacrifice, the *rāksasas* can and do take genuine *dikṣa* to perform various mandatory and optional rites that, with certain variations, can be performed in different lands. Besides, he reminds us, the *rākṣasas*, too, are creatures of divine origin. In suggesting that 27cd-30 be construed as a single sentence, Cr appears to read as do some translators. We believe that the *caras* themselves are merely part of the general *rāksasa* population described in this passage and that the adjectives in verses 28–30 do not belong specifically to them. Pandit Shrinivas Shastri concurs with us in this opinion.

29. "mallets and war-hammers" *kūṭamudgara-*: According to Cg, who cites a lexical text (*Śabdaratnākara*), a *kūṭa* is a type of weapon that resembles a blacksmith's hammer. He defines a *mudgara* as a *drughaṇa* or a *ghana*, that is to say, a type of wooden mace or mallet, or an iron weapon made like a carpenter's hammer. According to Dikshitar (1944, pp. 113–14), a *mudgara* is "a staff in the shape of a hammer, three cubits in length, with a strong circular handle. . . . It was used to break heavy stones and rocks." See also 5.5.27; 5.15.9–17; 5.44.28; and 5.56.97.

"staves" *daṇḍāyudha-*: Dikshitar (1944, p. 107) identifies this as a javelin.

"some had pendulous breasts that shook when they moved" *calalambapayodharān*: No available southern commentator has this reading. Ct, Cr read *caladekapayodharān*, "having a single tremulous breast," while Cg and the KK and VSP editions read *lambodara-payodharān*, "pendulous bellies and breasts." These differences are reflected in the various translations. See too Jhala's note on the textual support for *payodhara* (1966, p. 478).

30. "hundred-slayers" *śataghni-*: This term appears sometimes to refer to an emplaced defensive weapon mounted on the walls of a city, as at 1.5.11 and note on 5.2.22 above. It also seems to refer to an offensive hand-held weapon thrown by a single person, as in this verse and at *RaghuVa* 12.95, where Rāvaṇa hurls a *śataghni* at Rāma. Cg understands it to mean *śataśaṅkurayogadā*, that is, "an iron club with one hundred projecting spikes," and quotes the *Vaijayantī* lexicon. See Dikshitar 1944, p. 105.

"cudgels" *musala-*: These weapons were clubs shaped somewhat like a mortar. Generally they are made from *khadira* wood, but in the *Yuddhakānda* (6.88.55) it appears that they were also made of iron. See Dikshitar 1944, p. 114. See note on 5.5.27.

"iron clubs" *parigha-*: These are normally beams used for locking or closing a gate. According to Dikshitar (1944, p. 115) the term refers also to a weapon of war, particularly the battering ram. Later Hanumān in his encounters with various *rāksasas* will

make use of the architectural implement, a *parigha*, there translated as "iron beam," as a weapon. See 5.40.31; 5.42.14; 5.51.37,38; 5.56.97ff. See note on 5.5.27.

31. Various commentators note the metrical irregularity in this verse, some claiming that it is merely an epic usage, others reminding us of the grammatical exclusion of the sequence *hra* (*pāda* b) from the rule that short vowels preceding a conjunct consonant are treated as metrically heavy or long.

After 31ab, D5,7–9,S insert one line [158*]: "They were neither too fair nor too dark; neither hunchbacked nor dwarfed."

32. "javelins" *śakti-*: In English it is difficult to distinguish *paṭṭiśa, śakti,* and *śūla.* According to Dikshitar (1944, p. 106), a *śakti* is similar to a spear. "It was about two cubits long and had an open and broad mouth in shape like the leaf of a tree." For the sake of consistency, we have translated *śakti* as "javelin," *paṭṭiśa* as "spear," and *śūla* as "lance" throughout this *kāṇḍa.* See note on 5.5.27.

" 'trees' " *vṛkṣa-*: The context suggests that this is the name of a particular weapon rather than a reference to actual trees. Only Ct among our commentators deals with this term. He defines *vṛkṣa* as "a kind of twisted or crooked club."

"spears" *paṭṭiśa-*: Cg cites the *Nighantu* in support of his definition of *paṭṭiśa* as a long, razor-sharp staff. According to Dikshitar (1944, p. 114), a *paṭṭiśa* is an *amukta,* "not thrown," weapon of war, "a kind of spear with a keen edge made of copper or iron. It had a fixed hand-guard in the middle and measured the height of a man."

"slings" *kṣepaṇi-*: We follow Ct, who glosses *bhiṇḍipālaḥ,* "sling," and also Cg, Cm, who gloss *kṣepaṇīyaḥ,* "sling."

"nooses" *-pāśa-*: According to Dikshitar (1944, p. 108), a *pāśa,* or "noose," is a weapon of war "killing the enemy at one stroke, of two or three ropes. . . . It was triangular in shape and embellished with balls of lead."

33. "bore thunderbolts" *vajrinaḥ*: Traditionally, the *vajra,* or "thunderbolt," is the weapon of Indra. But it is also a weapon of war that seems to have different varieties. Originally, according to Dikshitar (1944, p. 110), "perhaps it had six sides and made a terrible noise when hurled." The *vajra* and the *paṭṭiśa,* according to the *Agnipurāna* (252.16), were put to similar uses. See note on *paṭṭiśa* at verse 32.

After verse 33, the southern manuscripts insert an additional line [162*]: "Many were dressed in a variety of outfits and roamed about as they pleased."

34ab–168*1; 168*2–4; 34cd. This sequence of lines represented by verse 34 in the critical text strikes us as entirely implausible. The critical editor himself apologizes for the repetition of the word "monkey" (*mahākapiḥ-kapiḥ*) in the verse. But this is the least of its problems. As it stands, the verse must be translated as: "And that monkey, that great monkey, saw the vigilant central protective force. It consisted of one hundred thousand troops and was completely surrounded by a protective rampart." Surely we are not to regard the protective force of *rākṣasas* as being enclosed in a rampart. The critical editors have dropped four lines of the southern recension that separate the two halves of the critical edition's verse 34. Many northern manuscripts omit verses 34cd-37 (Ñ2,V1,B,D6). Others (Ś1,Ñ1,V2,D1,2,4,10,11) omit 34ab. Available northern manuscripts, with the exception of B3 (which adds 167*), generally end the *sarga* at 34ab. No version reads anything close to the critical edition's version (see Sutherland 1992a). In the absence of a clear textual reconstruction, we feel that it is necessary to restore the southern reading, which at least provides a reasonable sequence. As the sequence stands in S, there is the additional problem of the repetition of the pronoun *sa* (critical edition 34d and 168* 2 = GPP 24c and 26b). The commentators ascribe

the repetition variously to the poet's use of the second pronoun as a reminder (Cv), of the great fame of the subject [Hanumān] (Crā, Cm), or of the use of the two verbs *dṛṣṭvā* and *dadarśa* (Cg).

34ab–168*1. "walled city": *antahpura-*: Here we follow Cg, who understands *antar-nagara.*

35–37. See note on verse 34 above for a discussion of some of the textual problems with these verses.

"approached" *viveśa*: Literally, "entered." We follow Cg in understanding this in the sense of "to go" or "approach," because Hanumān's actual entry into the palace will not occur for some time.

"elephants and horses . . . bull elephants" *gajahayaih . . . vāranaiḥ*: Several of the commentators are disturbed by the repetition of words for "elephant" in this passage as well as the vulgate's repetition of *haya*, "horses." Ct avoids the repetition by reading the vulgate *hayagajaiḥ* not as *dvandva* in the sense of "horses and elephants" but as a *karmadhāraya* in the sense of "horse-elephants," i.e., pygmy elephants, that is, elephants the size of horses. Cg suggests that *gaja* here denotes the ordinary two-tusked variety of elephant as distinguished from the four-tusked elephants, *vāraṇa*, of 36c. Elephants with multiple tusks are associated with good fortune and auspiciousness. See 5.7.4 and 5.25.12 and notes. The reading *gaja* is marked as uncertain in the critical edition. The majority of southern manuscripts avoid the repetition by substituting a variety of readings.

Southern manuscripts and *devanāgarī* manuscripts aligned with S insert after 37ab one line [169*] and after 37 two lines [170*]. The latter is in *upajāti* meter that reads, "He entered Rāvaṇa's inner city, which was encircled by a wall of *hema* and *jāmbūnada* gold,* its perimeter decorated with different types of precious pearls, decorated with aloe and sandalwood."

*"*hema* and *jāmbūnada* gold" *sahema jāmbūnada-*: See note on 5.2.53.

Sarga 4

Before verse 1, Ñ2,V,B,D6 (= northwestern version) insert 2 verses [171* lines 1–8] in a similar mode describing the moon rising in the midst of the stars. Ct quotes the verses and describes them as interpolated. Among the translators only Dutt includes them. Jhala's note (1966, p. 478) cites Hopkins (1901, p. 201) and notes that he and others have regarded the entire *sarga* as a late addition on the grounds of its being entirely composed in the *triṣṭubh* meter. There is, however, as Jhala states, no textual evidence in support of this view.

1. "in the middle of the sky" *madhyamgatam*: This is an interpretation mentioned, at least as an alternative, by most commentators, including Cv, Cm, Cg, Ck, Ct. Crā, Cr (also as an alternate; Cm, Ct, as an addition) understand "in the midst of the host of stars." Crā argues that this follows from the appropriateness of the simile of a bull among cows.

Several commentators use this verse as a basis for speculation as to what time of day Hanumān enters the city. Cg remarks that since it is stated that the moon was rising when Hanumān entered the city, we ought to understand it is midnight when he enters the inner apartments. He goes on to state that the participle *abhyāntam* in the next verse does not really suggest that the moon is drawing nearer because of the impossibility of

describing the motion of the moon (from east to west) as "approaching Hanumān," who, we are to understand, is still moving southward into Laṅkā. He avoids this problem by understanding *abhiyāntam* simply in the sense of "moving." He adds that we can determine from the phrase "the moon swiftly moved across the sky" in *sarga* 17 ([*prajagāma nabhaś candraḥ*] = critical edition 5.15.1, vulgate 17.1) that the moon has passed its zenith. Ct states that word *tatah* means "after entering the *antahpura*," and we are to understand that the first *yāma*, or "watch," of the night is practically over. See notes on 5.12.48; 5.15.1; 5.16.1; and 5.51.13.

Cg instructs us that the figure (an end rhyme in all *pādas* of a verse, i.e., *-mantam*) used by the poet in this *sarga* should be regarded as *chekānuprāsa* and not *yamaka* because of an absence of differentiation of meaning, which is, according to the *Kāvyaprakāśa*, the hallmark of *yamaka*. See Gerow 1971, p. 102, who identifies this figure as *lāṭānuprāsa*. See note on 5.6.1.

2. "sorrows" *pāpāni*: Normally this means "sins, evil deeds." We, however, follow the majority of commentators, including Cv, Cg, Ck, Crā, Cm, Ct, who understand the term here to refer to the sorrows arising from evil deeds. Crā remarks that the moon destroys sorrow by refreshing the people. Crā, Cm offer as an alternative a more literal meaning of *pāpa*, saying that the sun and the moon, etc., can be said to destroy sin in that they purify all things. Crā bolsters this line of reasoning by quoting *Yājñavalkyasmṛti* to the effect that "paths are purified by moon, sun, and winds" (*panthānaś ca viśudhyanti somasūryāmśumārutair iti*). Cr offers a slightly different interpretation whereby *pāpas* are the evil deeds such as theft and so on that are done in the dark of night.

3. The commentators differ as to the identity of the particular rhetorical figure (*alamkāra*) employed here. Ct identifies it as *paryāyālāmkāra*, the figure wherein one object, through repetition, describes a number of different representations (Gerow 1971, p. 205). See *KāvyPra* 10.56 (verses 122–24). Ct goes on to identify the *śabdālamkāra* as *ekapādayamaka*, "end rhyme using a single word," against Cg (see note above). Cg thinks that the rhetorical figure here is *nidarśanālamkāra*. Cf. Gerow's (1971, p. 203) definition of *mālānirdarśanā*.

Ct notes additionally that we must accept the ascription of particular beauty to the ocean at night on the word of the *ṛṣi* (Vālmīki). Cr in a similar vein remarks that the ascription of extraordinary beauty to Mount Mandara and the ocean is to be understood as a particular perception of great minds [such as Vālmīki].

4. The commentators are slightly at odds over the nature and basis of the simile. The figure appears to us to have all the characteristics of a *mālopamā* in which a single *upameya* is compared to a string of *upamānas*. Cg, however, claims that because there is no clear articulation of the common qualities such as vigor, etc., this figure must be described as *luptopamā*, "elliptical simile" (*KāvyPra* 10). Ct, citing Ck, remarks that the basis for the simile (*sādṛśyam*) between the moon on the one hand and the three *upamānas* on the other is the whiteness or brightness that can be attributed to them all. Ct then states that the elephant here is a white one and that even the sky must be regarded as white because of its suffusion by the rays of the moon. Thus, he sees all of the terms in the simile as reflecting a white object against a white background. Cg, Cv go along with the white-on-white figure up to a point—for the *hamsa* in the silver cage, for the sky that is washed by moonlight, and for the lion in the Mandara cave—because of that mountain's being white. He seems not to accept the white elephant, however, remarking that "[the hero] on the elephant evokes the image [of the moon] superimposed on a dark blue sky."

5. "form fully revealed" *paripūrnaśṛṅgaḥ*: The figure in this verse hinges on the repetition of the word *śṛṅga* in four different senses. The identities of the first three—the horn of a bull, the tusk of an elephant, and the peak of a mountain—are quite clear. The fourth, however—the *śṛṅga* of the moon—is somewhat obscure. Ct understands it to be the mark on the moon, which is of the form of a deer's antlers (*śṛṅga*). Cr interprets the expression to mean "possessing a mark in the form of upraised horns" (*śṛṅga*). We follow Cg, Cm, who gloss *paripūrnakalaḥ*, "having all its digits complete, i.e., full." Cg notes that, although the word *śṛṅga* is used in the sense of "horn, etc.," by nature of the relationship between an object and subject of comparison (*bimbapratibumbabhāvenaupamyam*) there is similarity [adequate to the simile]. See *SāhuDa* 10.23.

Following verse 5, D5,7–9,S insert two verses [172*] that continue the poetic description of the moon.

6. This is an ambiguous and elliptical verse. Commentators are divided and uncertain as to how to elucidate it. As in virtually every verse in this *sarga*, the ambiguity proceeds largely from the poet's use of *ekapādayamaka*, or repetition of the same word in different senses at the end of each *pāda*. Here the technique is slightly modified by the echoing of the three repetitions of *doṣa*, "defect," with the subject *pradoṣa*, "evening." Since the defects in *pādas* a and c are not clearly identified, we have supplemented the translation with what seemed to us to be the most plausible of the commentators' suggestions. Most commentators are in agreement that one needs to supply the finite verb *rarāja* from 172* line 4, despite the fact that the subject is now no longer the moon. Cg, however, seems to want to retain *candra* as the subject, supplying the adjective *pradoṣagatah*, "came on at evening time." See note on verse 3 above and 5.6.1.

"heavenly" *svargaprakāśah*: Cg, whom we follow, glosses *svargatulya*, "equal to heaven," saying that the meaning of this is "it [the evening] brings as much joy as heaven." Ct glosses "from which there is an appearance of happiness," while Cr explains "which is famous even in heaven for its brilliance." The meaning, he says, is that it provides lordly power along with its fruits to the righteous. Cr's alternative explanation is "providing happiness like heaven." Cs interprets "as pleasurable as a sojourn in heaven." Cm says that "the evening time is comparable to heaven in that it is a source of joy [to Hanumān] because of its facilitating the search for Sītā."

"its darkness banished by the rising of the brilliant moon" *prakāśacandrodayanaṣṭadosah*: Most commentators agree that the defect (*doṣa*) referred to is darkness, and we have supplied the word in our translation. Cr in his own alternative reading of the verse suggests that the defect that is destroyed is lack of compassion (*dayābhāva*), i.e., cruelty of men toward women.

"its troubles—lovers' quarrels—now banished" *rāmābhirāmeritacittadosah*: Our interpretation follows that of Ct, Cg, Cm. Cr suggests that *cittadoṣa*, "mental defect," is the excessive attachment of men for women and that this defect is heightened rather than dispelled by evening. In his alternative he suggests that the defect or apparent defect is Rāma's desire to make love to Sītā and his consequent excessive attachment [to her], which is inflamed (reading *dīpanena* for the apparent misprint *dāpanena* as suggested by Pandit Shrinivas Shastri) by the moon. Cs reads the compound in a different way. Rather than breaking the last two elements into *citta-doṣa* as the other commentators do, he breaks the compound into *citta-da-usah*, where *citta-da*, in the sense of "breaker of hearts," is a kenning for the god of love, Manmatha, whose pangs (*usa*, literally, "burning") are dispelled by the sweet words of beautiful women to their lords. That is to say that the evening is the time for those celebrations of love that arise from the

conversation and flirtation with beloved women. His alternative reading is the same explanation given by Cg, Ct, Cm.

7. "Virtuous" *suvrttāh*: D7–9 and Ct representing the vulgate read *suprktāh*, "touched, embraced." This poorly attested reading is followed by all the available translators who use the vulgate. Ct himself notes a variant reading *svavrttāh*, which he then explains as "women whose conduct is characterized by devotion to their own husbands." Ct understands *suprktāh* as *bhedagrahāviṣayāḥ suprktāḥ*, "they are [so closely embraced that they are] not perceived as separate objects."

"rangers of the night" *naktamcarāh*: This is a variant of *niśācara*, a common kenning for *rākṣasa*. Ct proposes that it refers here not only to the *rāksasas* but also to nocturnal animals such as owls.

8. "one after another" *samākulāni* (*pāda* a): We follow Cr, who glosses *parasparam sammilitāni*, "abutting one another." Ct understands that the *rāksasa* households are in a state of agitation as a result of the arrogance and drunkenness of their inhabitants. The adjective can also simply mean that the households are crowded.

"filled with amorous and intoxicated people" *mattapramattāni*: We accept the argument of most of the commentators that the houses are described in this way because they are filled with people in this condition. We differ, however, in our interpretation of the specific adjectives, understanding *matta* in its common lexical sense of "amorous, wanton, impassioned" rather than the interpretations offered by the commentators. Ct, Cr understand *matta* to mean "arrogant" or "haughty" and *pramatta* as "drunk through consumption of wine, etc." Cg, Cm understand *matta* as "intoxicated" and *pramatta* as "careless, forgetful of their duties." Cs understands *matta* as "a natural condition," presumably either haughtiness or amorousness, and takes *pramatta* to refer to the result of drinking liquor, etc.

"golden seats" *bhadrāsana-*: We follow the majority of commentators here. Cm, however, reads *bhadrāsana* itself as a *dvandva*, in the sense of "elephants and seats."

"the splendor of warriors" *vīraśriyā*: Cg, who glosses *vīraśriyā* as *vīralakṣmyā*, also proposes an alternative in which the word *vīra* is to be read separately as an adjective modifying "monkey," leaving the houses filled merely with splendor, which conforms with the interpretation of Cv. Cs proposes eliminating the break between *cāpi* and *samākulāni* in *pāda* c so that it forms a compound with the sense of "filled with bowmen" (*cāpin*).

10. After 10b, southern manuscripts insert a half verse with the sense: "some were changing their diverse costumes, while others twanged their stout bows" [174*]. After 10d, they insert another half verse describing the *rāksasa* women [175*]: "some of them had beautiful faces and were laughing, some were angry and were sighing." These passages in and of themselves are of no great narrative significance. However, from a textual point of view, they create a different, and somewhat better, alignment of verses in the vulgate than we find in the critical edition. Thus, the commentators instruct us to read vulgate verses 11 and 12 (= critical edition 9, 10ab 174*) as a single sentence. Critical 10cd and 175* are then read as vulgate 13. This alignment permits the commentators to read the verbal elements in (critical edition) verses 9 and 10 as participles that, although they are nominative in form, are to be read, so say the commentators, as accusatives, objects of the verb *dadarśa* in the critical edition's verse 10c. The alignment of the verses in the critical edition seems somewhat forced, leaving the finite verb *dadarśa* in a syntactically awkward position. The critical editor's adoption of the finite

form *samālabhanti* (emended as per critical note, p. 478) and *svapanti* for the southern participles appears to be based on the northern reading.

11. "virtuous men" *susadbhiḥ*: Several commentators feel moved to specify that the virtuous in Laṅkā are Vibhiṣaṇa, etc.

"heaving angry sighs" *vinihśvasadbhuḥ*: The sighing of warriors, often likened to the hissing of angry serpents, is normally associated with anger and the fury of battle. Ct suggests that the *rākṣasas* are sighing in anticipation of finding other warriors with whom to fight. Cg, on the other hand, feels that the warriors of Laṅkā are sighing [in frustration] over the lack of just such warriors. This interpretation of Cg is incorporated into the translation of Raghunathan. For other examples of this simile, see note on 4.33.2–3. Compare 5.8.10 and 5.20.28 and notes, and note on 5.54.10. Cf. 5.13.30–31 and note.

"city": Ct, whom we follow, supplies the missing subject, *puram*, "city."

12. "outstanding in intelligence" *buddhipradhānān*: We follow the first alternative proposed by Cg; his second, i.e., "having outstanding intelligence," is also followed by Cr. Ct, Ck propose "of whom intelligence was the foremost virtue." This has been mistranslated in Dutt's footnote (1892, p. 901) as "persons possessing many virtues."

"mellifluous in speech . . . sweet-sounding names" *rucirābhidhānān . . . rucirābhidhānān*: We follow the virtually unanimous opinion of the commentators as to how to differentiate the two occurrences of this term. See critical note to this passage (Jhala 1966, pp. 478–79).

"firm in their faith" *saṃśraddadhānān*: Literally, "faithful, believing." The commentators understand this to mean that the *rākṣasas* are *āstikas*, people who believe in the gods, the *vedas*, etc. Cr proposes "having faith in the word of their guru, etc."

"engaged in various occupations" *nānāvṛdhānān*: We follow Cm as against most other commentators, who understand "various costumes" (Ct) or "various forms" (Cg).

13. Perhaps in an effort to clarify this somewhat murky and repetitive verse, many northeastern manuscripts (Ñ2,V2,B,D6) substitute what may be an example of "polishing" [176*]: "Looking at them, he condemned the ugly ones and rejoiced at seeing the beautiful ones. They had various qualities and the looks to match. They were very accomplished, judicious, and similar in appearance."

"the looks to match them" *anurūpān*: Cr proposes that the reference is to Vibhiṣaṇa and other *rāksasas* who may be fit for service to Rāma.

14. "worthy of the finest things" *varārhāḥ*: Several commentators, including Ct, Cg, Cm, indicate that this means that the women deserve the finest things, such as jewelry, cosmetics, and the like. Ct adds that in addition this term suggests that they are also exquisitely beautiful.

"noble in spirit" *mahānubhāvāḥ*: We follow Cg in understanding this as a reference to virtues of character such as devotion to their husbands, etc. The same commentator, however, as well as Ct, suggests that one could take the term *anubhāva* in its technical theatrical sense of "gesture," so that the compound could mean "given to coquettish gestures, such as casting sidelong glances, seductively moving one's arms, etc."

"beloveds and their intoxicating beverages" *priyeṣu pānesu ca*: Cr, perhaps disturbed at the disparity between the objects of the women's attention, proposes that we understand *priya* here in the sense of *prītyutpādakeṣu pāneṣu*, "drinks that give rise to love," i.e., love potions or aphrodisiacs.

15. "like birds nestled in flowers" *vihamgāh kusumopagūdhāḥ*: Ct, Cr, as also D7,9 read *vihaṃgā vihagopagūdhāḥ*, which would mean "like birds embraced by birds" (i.e., their

mates). These two commentators, evidently perplexed by the simile, suggest that its basis lies in that fact that since the women are bedded down in very tall buildings, they are like birds up in the sky. Ct adds to this by remarking that these buildings are made of sapphires and are therefore dark [like the sky]. Translators who follow Ct and even Raghunathan, who normally follows Cg, understand "birds embraced by their mates" with the exception of Simon (1934, p. 30), who renders our reading as "*wie Vogel, die sich in Blumen geborgen haben.*" Several commentators, including Crā, Cm, Cg, Cv, provide the grammatically appropriate feminine *vihaṃgīh* as a gloss of *vihaṃgāh*.

16. "to their lords" *bhartuh*: We have understood the singular here as a plural.

"devoted to them" *nivstāh*: This term, like almost every *pāda*-final word in this *sarga*, is ambiguous in its meaning. It can mean "seated" or "located." We take it in its common sense of "intent upon, focused upon, devoted to." Cg, Cm urge us to take it in its lexical sense of "married." Perhaps they are contrasting what they see as the promiscuous women in *pādas* ab with the more virtuous women in *pādas* cd.

17–18. "without their upper garments" *aprāvrtāh*: Most commentators understand that these women are without their upper garments (Cr, *prāvarana*; Ct, Cm, *uttariya*). Cg, however, understands *anavakunthika*, "uncovered." See note on 5.13.43.

"streaks of gold" *kāñcanarājivarnāh*: Cr remarks that this adjective is indicative of the emaciation of these women. Emaciation is a conventional characterization of those separated from their lovers in Sanskrit literature. See Ingalls 1965, p. 230.

"saw" *prasamiksya*: The gerund lends itself to two fairly awkward readings. Ct, for whom it is a variant reading, construes it with the subject *rāmāh*, as an additional verbal element to the gerund *prāpya*, and thus he interprets: "Having received their husbands and seen them, these women became delighted through making love with them. Therefore, they found delight in their own houses." Cg, whom we have followed, makes Hanumān the subject of *prasamiksya* and thus sees the verse as containing two separate clauses governed, respectively, by *dadarśa* and *samiksya*. In keeping with his interpretation of verse 16 above, he feels that two distinct and opposite types of women are described in verse 17 ("And then he saw . . ."). The first are *abhisārikās*, women who go out to keep a tryst with a lover, and the second are those virtuous ladies (*kulapālikās*) who stay at home to enjoy the love of their husbands. Cm provides two explanations. The first is the same as Ct's. In the second, Cm proposes, like Cg, that there are two groups of women, but he differs in identifying the second group. The first are the *abhisārikās*, or women who go out, and the second are *aniyatabhartrkās*, or courtesans who receive clients for lovemaking in their own houses.

19. Cg, Crā claim that by mentioning faces and eyes separately, the poet is alluding to Hanumān's efforts—in aid of his goal of finding Sītā—to distinguish between the human and *rāksasa* women of Laṅkā. In calling attention to the ornaments, they argue, the poet is suggesting Hanumān's scrutiny of the women's ornaments in light of Rāma's having described Sītā's ornaments to him. Crā quotes 5.13.25, where Hanumān first identifies Sītā and mentions the ornaments described by Rāma, although it is not until 5.13.39–44 that Hanumān actually turns his attention to Sītā's jewelry. Crā also stresses that Hanumān is seeking to distinguish Sītā's qualities as a princess and a woman with wide eyes.

"many" *mālāh*: Literally, "string, row, garland " We interpret all four occurrences of this word with most commentators, *samūha*, "aggregation." This is the repeated word in this verse.

"eyes with curling lashes" *vakrākṣipaksmāh*: Ct, Cr (only attested in T1) have a variant reading (*vakrāh supaksmāś ca*) in the sense of "eyes with beautiful lashes and sidelong glances." Ct notes our reading as a variant but is quite critical of it. In the first place, he says it is redundant in that the word *aksi* is unnecessary, and it would be appropriate to say *vakrapaksmāh*, "having curly lashes." Moreover, he goes on, "one must wonder exactly in what sense eyelashes can be said to be crooked!"

20–22. "mind-born" *manasābhyātām*: The reference is, of course, to the legend of Sītā's not having had a human mother (1.65.14–16 and note; 2.110.26–32), or as Cg puts it, being *ayonijā*, "not born of a womb." Ct explains that she was created mentally (*manasā*) by the creator (*dhātrā*). Cr has a rather elaborate and seemingly forced interpretation whereby he construes *manasā* with *sthite* in the sense of Sītā's [family] being "fixed on the path of the *sanātana dharma* by virtue of mind (*manasā*), i.e., mental concentration on the supreme *ātman*." Crā, interestingly, interprets *manasā* in the sense of the mental resolution on the part of Vedavati—a prior victim of Rāvaṇa's aggression—to be reborn for his destruction. He quotes her vow at 7.17.31 (see, too, 7.17.24–27), recalling the tradition that Sītā was born (*avatīrṇā*) as a result of this vow (*samkalpa*).

"fixed in the path of righteousness" *pathi sthite*: We agree with Ct in understanding and supplying the words "of righteousness." Cr's interpretation, mentioned above, perhaps derives from the tradition that Janaka, Sītā's adoptive father, is well known as a *rājarṣi* and a *brahmavādin* in the *Upaniṣads*. See 1.65.14–16 and note and 2.110.26–32.

"lovely" *sādhujātām*: We share with Cg the view that the term here has its normal lexical sense of "beautiful." Ct, Crā understand the term *latāviśesana* as either "an adjective modifying 'creeper' " or here, perhaps, "a type of vine." Cr understands *śobhanaprākatyavatīm*, "having a splendid appearance," and goes on to explain that this means that "her birth, *jātam*, was for the good (*sādhoh*) in the sense that she was born to assist with Rāma's service of the great." Unlike any printed edition available to us, the critical edition separates the words *sādhu* and *jātām*, both in the text and the critical apparatus. Given the unanimity of the printed versions and the critical apparatus's failure to note *sādhujātām* as a variant, we are forced to conclude that this is a misprint, and we have emended accordingly.

"fixed in the eternal path" *sanātane vartmani samnivistām*: Most commentators identify this as the traditionally sanctioned or unchanging path of a wife's exclusive devotion to her husband.

"Her glance was for Rāma alone" *rāmeksanīm*: See Jhala's critical note (1966, p. 479) defending the critical reading. Commentators differ somewhat in their understanding of this term. In keeping with the romantic theme of the verse, we agree with Cr, who explains "looking at Rāma alone." Ct understands "meditates on Rāma." Cg understands "whose resolution is to see Rāma."

"she was consumed with love for him" *madanābhivistām*: We follow Ct's straightforward gloss "pervaded by a love whose object was Rāma." Cs has a curious reading of this compound. He explains as follows: "*madana* means Manmatha, the god of love; she into whose womb he has entered (*nivistah*) is Madana's mother, Lakṣmī. She [Sītā] is like her." For Cs, this is a way of referring to Sītā as Lakṣmī.

"entered fully into her husband's noble heart" *bhartur manah śrīmad anupravistām*: Ct notes that this phrase suggests a mutual love of Sītā and Rāma. See 1.76.14–17 and note, where the mutual love and understanding of Sītā and Rāma is beautifully described.

23. "an arrow wound superficially healed" *kṣataprarūdhām iva bāṇalekhām*: The phrase and the image underlying it are somewhat obscure. Literally it means "a line or mark of an arrow overgrown by a wound." We follow the consensus of most of the commentators who share and comment on this reading, viz., Cv, Crā, Cm, Cg. The underlying idea is that of a deep and intensely painful wound that is apparently healed on the surface but still festers underneath. Cg notes that the basis for the figure is the extreme pain of an inner hurt [such as Sītā is now suffering]. Cm proposes in addition an alternative, the translation of which would be "or the meaning is like a splinter of an arrow lodged in a wound." Ct, Ck read *vraṇarekhāḥ* for *bāṇalekhāḥ* and interpret as "like the mark produced by a wound, that is, a scar." Most translators who rely on the text of Ct translate along these lines.

24. "seemed incapable of going on" *manda iva*: Literally, "dull, sluggish, tardy, weak." Ct explains the term as "as if incapable of searching, and so on." Cg, citing the lexicographer Halāyudha, glosses *mugdha iva*, "as if fallen into a stupor."

Sarga 5

1. "Wandering . . . moved" *vicaran . . . vicacāra*: Several manuscripts (D5,T1,3,M3) plus the texts of Crā, Cg read the adjective *nisaṇṇa* (T1, *nirvinna*), "dejected," for the participle. This avoids the repetition of the same verb (*vi* + *car*) in the verse and carries forward the idea—introduced in the last verse of the preceding *sarga*—of Hanumān's despondency. Crā remarks that the reading *vicacāra punar laṅkām* is superior to our reading, *vicacāra kapir laṅkām*, noting that if the latter is accepted, one still has to understand that by virtue of the designation of Hanumān, despondent from his unsuccessful search for Sītā, as the subject of the verb, the search has been undertaken anew (*punaḥ*).

2. Crā, anticipating the argument that Hanumān has already come to Rāvaṇa's palace at 5.168*2–4 and 5.3.34cd, reconstructs the sequence of Hanumān's actions as follows: "Having previously entered Rāvaṇa's dwelling, Hanumān, reflecting that that was not a propitious moment for searching for Sītā due to the large number of *rākṣasa* guards, goes out of Laṅkā. Then while searching the city again, he once more comes upon the *rākṣasa*'s palace." Compare 5.1.117; 5.12.48; 5.15.1; 5.16.1; 5.51.12; and 5.56.46 and notes, where the time sequence of the narrative is addressed.

3. "appeared radiant" *cakāśe*: This is a difficult verb to construe in this context, and the commentators differ substantially in their interpretations. Cr, Cs, Ct provide different variations around the basic lexical value of the root *kāś*, "to shine, be bright." Crā understands that while Hanumān was searching around the palace on all sides, he became illuminated because of his proximity to the ramparts of the palace, which were as golden as the sun. Ct, Ck understand that Hanumān could see to search clearly because of the presence of the moon. Cs explains that his radiance was due to his lack of fear. Cg abandons the usual lexical sense of *kāś* and glosses *jaharṣa*, "he rejoiced." He offers, however, no lexical justification for this. Cm, combining the ideas of light and joy, remarks, "*vismayād ullalāsety arthaḥ*" (in his amazement, he brightened up). Cr is silent.

5. "mahouts" *mahāmātraiḥ*: We agree with Cs, who glosses *ambaṣṭhaiḥ*, "elephant drivers," and Ct who glosses *hastipakaiḥ*, "elephant driver," as opposed to Cm, Crā, who cite the *Amarakośa*, which gives *pradhāna*, "foremost," as a synonym for *mahāmātra*. This

then they take as an adjective modifying "warriors." Roussel (1903, p. 469) is alone among the translators in understanding the adjective to mean "*gigantesques*."

"unstoppable" *asamhāryaiḥ*: We follow Ct, Cm, who have, respectively, *apratihata-vegaiḥ*, "of irresistible speed," and *avāryaiḥ*, "unstoppable," as opposed to Crā, Cg, who understand *avadhyaiḥ*, "unkillable." Cr's reading, *samhartum aśakyaiḥ*, is ambiguous. Cg's interpretation has clearly inspired Raghunathan's "horses which seem to have charmed lives" (1981, p. 350).

6. "rumbling" *ghoṣavadbhiḥ*: Among the commentators Ct attempts to explain that the sound arises from the tinkling of bells (*ghoṣavattvaṃ kiṅkiṇībhiḥ*).

"embellished with ivory, gold, and silver" *dāntakāñcanarājataiḥ*: The texts of Ct, Cr—as printed in NSP and GPP—read *dāntakāñcanarājatīḥ*. This reading is unattested in the critical edition. Those commentators then supply a participle (*samdhārayadbhiḥ* [Cr]; *dharadbhiḥ* [Ct]) and supply the word *pratimā*, "figurines," to give the sense "bearing figurines of ivory, gold, and silver." This interpretation has been followed by Roussel, Dutt, Shastri, and Raghunathan. The printed texts of Cg, Crā, Cm, Cs (VSP and KK) read as does the critical edition.

7. "home of . . . their great chariots" *mahārathamahāsanam*: Like Raghunathan and Dutt, we have, somewhat hesitantly, decided to take *-āsanam* in a rather neutral, but somewhat forced, sense of "location." The critical edition marks the syllable *sa* as doubtful. A few manuscripts, including the text of Cg, read the *facilior*, *mahāsvanam*. Crā, Cs attempt, somewhat unconvincingly, to explain the critical reading. The former suggests that the compound means "great chariots with their great seats." The latter suggests that the second member of the compound is not in fact *-āsana* but *-asana*, which, citing the *Viśvākośa*, he defines as "the cessation of motion." He thus explains the second half of the verse as meaning "the abode of great chariot warriors and place of the great cessation of the movement of their enemies." Pandit Shrinivas Shastri understands "a place where enemy chariots cannot enter."

8. "beautiful" *paramodāraiḥ*: Cr, Cm, Crā, the latter two citing the *Amarakośa*, understand "very large." We are more in agreement with Ct, who understands *atisundaraiḥ*, "very beautiful."

10. "it sounded like the sea" *samudrasvananiḥsvanam*: Literally, "resounding with the sound of the sea." Here and below at verse 12, the reading *niḥsvana*, literally, "silent," is highly problematic. According to the critical apparatus, the entire southern recension reads *nisvanam*, although the textual evidence is not entirely clear. Printed versions of the southern recension differ. In fact, GPP and NSP read *nihsvanam* both times and KK reads *nisvanam* in both verses, while VSP straddles the issue, reading *nisvanam* in verse 10 but *nihsvanam* in its verse 13b. The situation is still further complicated by the fact that Ct's commentary as printed in NSP is without the *visarga* and in the GPP it is with the *visarga*. Crā, as printed in the KK, clearly reads no *visarga* since he glosses *samudram iva nitaraṃ svanati iti nisvanam*. No northern manuscript appears to have this reading. B omits the verse, while Ś1,Ñ,V2,D1–4,6,10,11 read *sasvanam*. V1's reading is illegible (see p. 67, critical edition). It is not clear on what basis the critical editors have arrived at the reading *niḥsvanam*. Regardless of the textual evidence, there is no way that the term *niḥsvanam*, in the sense of "soundless or silent," can be apposite in the context of this verse. This would lead to the nonsensical "with the jingling of fine ornaments, it was as silent as the sound of the sea." The reading in verse 12 better lends itself to ambiguity in this regard, and indeed, at least one commentator, Cg, interprets the reference there to be to the silence of the city, a silence he claims reflects "the absence

of the noise of crowds since the inhabitants are frightened of [disturbing] Rāvaṇa." Cg, moreover, tries valiantly to sustain the reading *niḥsvanam* in verse 12 in the face of his reading of *nisvanam* in verse 10 by remarking, rather ingeniously, "[silent] as compared with the outer enclosures, which are characterized as being as noisy as the ocean." Despite this, in view of the repeated references to the multifarious noises of the bustling city and the absence—to our knowledge—of any other use of the sea as an *upamāna* for silence, we have translated both verses on the basis of the reading *nisvanam*. The critical evidence seems to support our reading. The majority of northern manuscripts read *parjanyam wa sasvanah* or a variant, and many southern manuscripts have variants that avoid the awkwardness of the critical reading.

11. "It held all the articles necessary to show devotion to the king" *rājagunasampannam*: The commentators differ somewhat as to whether this refers to the traditional insignia of royalty, viz., the umbrella, *chowri*, etc. (Ct, Crā), or the requisite articles for proper worship of a king, such as incense, etc. (Cg, Cm).

After 11ab, southern manuscripts insert a half verse [184*]: "[It was] as full of eminent citizens as a great forest is full of lions."

12. "constant worship . . . religious observances" *nityārcitam . . . pūjitam*: Crā seeks to differentiate these two more or less synonymous terms by explaining the former as "worship with perfumes, flowers, etc.," and the latter as "reverence (*namaskrtam*) paid by the *rākṣasas* [to the palace] because it is their master's house." He supports this distinction by citing the *Amarakośa*'s "*pūjā namasyā 'pacitiḥ*."

"vedic fire sacrifices" *-hutam*: The reference is to the performance of the *homa* rituals involving oblations of ghee, etc., into the sacrificial fires. Crā is interested in the *rāksasas'* performance of vedic rituals and notes that "because of Rāvaṇa's keeping the vedic fires, there is performance of the *homa* rituals in his house on the *parvan* days, such as the new and full moon days. That he tends the vedic fires is well known from the *Yuddhakānda*." A few southern manuscripts (D7–9,G3,M2) and the influential text of Ct as well as the text of Cr read *parvasutam*, explained by Ct as "*soma* was pressed on the *parvan* days." This text has been followed by Roussel and Dutt. The latter somewhat incomprehensibly translates "where the ever adored offspring of the Parvas was always worshipped by the Rākshasas" (1892, p. 904).

"*parvan* days" *parva-*: These are days of the critical lunar phase changes that have been the occasion of special ritual observances from vedic times onward. They are the new moon day (*amāvāsyā*), the full moon day (*pūrnimā*), and the eighth and fourteen day of each half-month. See 5.1.9; 5.2.54; and 5.57.16 and notes. See, too, 5.46.15 and note.

"echoed with the same deep sound" *niḥsvanam*: See note 10 above.

13. "eminent citizens" *mahājana-*: See Jhala's critical note (1966, p. 479).

14. "thought" *amanyata*: Ct feels that Hanumān's thought is that "this must be Rāvaṇa's palace" and suggests supplying this ellipsis.

20. "Jambumālin": Literally, "Jambumāli." See first note on *sarga* 42.

22–24. "Vidyujjihva, Indrajihva" *vidhyujjihvendrajihvānām*: Many commentators are exercised over the use of the plural for the expected dual. They explain either that this is irregular or that there are, in fact, several *rāksasas* with these names. The name Vidyujjihva is repeated here; its first occurrence is at verse 18 above. As with many such lists of names in the epic, there are numerous variations in the various manuscript traditions. Also, it is not always possible to distinguish clearly among descriptive adjectives, generic names, and proper nouns. Thus, for example, *piśāca* in verse 24 could be

a proper name or, as we have understood it, the name of a particular type of demon, cf. *raksasa* in verse 22. By the same token *bhima*, "fearsome," in verse 21 above could be taken either as a proper name, as we have done, or as an epithet of Vidyudrūpa. For a discussion of such problems in a similar list, see notes on *Bālakānda*, *sargas* 26 and 27. Most of the *rāksasa* names are vivid allusions to their deformed anatomy, such as "Pot-Ears" (Kumbhakarṇa), "Short-Ears" (Hrasvakarṇa), "Lightning-Tongue" (Vidyujjihva), etc. See Introduction, pp. 25–26.

27. "slept close to" *upaśāyinyah*: All commentators agree that the *rākṣasīs* here are the female guards protecting Rāvaṇa's bedchamber. They are not to be confused with his consorts. Cv, Cg, Ck, Cs, Ct agree that these women take turns watching over Rāvaṇa, while Crā specifies that they wake in turns for the different watches of the night.

"evil-eyed" *vikrtekṣanāh*: Literally, "of deformed or peculiar eyes." Doubtless, the adjective was meant to help us distinguish the female warders from the exquisite consorts of the king.

"lances and war-hammers" *śūlamudgara-*: See notes on 5.3.29 and 32. See, too, 5.15.9–17; 5.44.28; and 5.56.97 for additional occurrences of the word *mudgara*.

"javelins and iron cudgels" *śaktitomara-*: For *śaktis*, see note on 3.2.32. According to Dikshitar (1944, p. 107), *tomaras* are found in two varieties: *sarvāyasam* and *danda*. These are identified by him as "iron club" and "javelin," respectively. Dikshitar cites a commentator on Kauṭilya as identifying the *tomara* as "a rod with an arrow-like edge." See note on 5.3.29.

31. "Pouring forth streams of rut fluid, they resembled rain clouds or mountains with their cascades" *ksaratas ca yathā meghān sravatas ca yathā girīn*: The half verse is rather elliptical. A literal translation might be "pouring forth, they were like clouds or streaming mountains." We have supplied "streams of rut fluid," "rain," and "cascades."

32–33. "troops" *vāhnīh*: So Ct, Ck, Cg, Cr. Cm, Crā are silent. Jhala in his critical notes (1966, p. 479) is disturbed by the commentators having to construe the adjectives of 32cd with *śibikāh* in 33cd. He proposes, against the commentators, to interpret *vāhnih* as " 'carries' [*sic*] or 'carriages' " and as "referring to the *śibikās* in the following st[anza]." This does not strike us as terribly helpful or convincing. Jhala offers no lexical, commentarial, or textual support for such a reading of *vāhinīh*.

"*jāmbūnada* gold": See 5.2.53; 5.3.8–11; 5.6.13; 5.9.20,21; 5.45.3,4 and notes. See note on 5.3.35–37 and verse 39 below.

37. "Lord of Beings" *bhūtapateh*: When the term *bhūta* is used in the sense of "living being," the epithet is applied to Brahmā, Viṣṇu, Śiva, and, perhaps, other divinities. When *bhūta* is taken in one of its other common senses "ghost, spirit, wicked being," the epithet refers most frequently to Śiva and sometimes to the leader of his troops. Commentarial opinion is divided here. Ct, Ck suggest Maheśvara (Śiva) or the lord of the *yaksas* (Kubera). Cr prefers Brahmā. Cg glosses "the overlord of the *pramathas*" (Śiva). Cm follows Ct. Despite the commentators' preference for Śiva, most translators, with the exception of Roussel (1903, p. 471, *maître des Bhûtas*) and Simon (1934, p. 35, Brahmā), prefer Kubera. This is, doubtless, because this seems to them more in keeping with the opulence of Rāvaṇa's palace than most conventional descriptions of Śiva's Spartan hermitage on Mount Kailāsa. The choice of Kubera may also be in anticipation of verse 5.5.40 below, where that divinity is mentioned explicitly. Pandit Shrinivas Shastri understands the reference to be to Kubera.

"won through the profound penances undertaken by . . . that master of self-possession" *dhīranisthitakarmāntam*: We follow the majority of commentators who have the

critical reading. They interpret, as for example Cm, *mahātapaḥphalam*, i.e., "the fruits of great austerities." A very few manuscripts—including, however, those of the influential Ck, Ct—read *-karmāṅgam* for the critical's *-karmāntam*. This is the source of the translations of Roussel, Shastri, Dutt, and Simon. Raghunathan follows Cg's text, which reads with the critical edition. The thrust of Ct's interpretation and the above translations is that fearless and self-possessed *rākṣasas* are engaged in the protection of Rāvaṇa's treasure. The name Rāvaṇa has been added for clarity.

39. "all made of *jāmbūnada* gold" *jāmbūnadamayāny eva*: The adjective may or may not refer to the vessels as well as the furniture. See 5.3.8–11; 5.6.13; 5.9.20,21; 5.45.3–4 and notes. See note on 5.3.35–37 and verse 32–33 above.

40. "jeweled vessels" *maṇibhājana-*: We interpret this as a *madhyapadamalopin* compound in which a middle term such as *yukta* has been dropped. The compound could also be understood as "filled with jewels and vessels."

Sarga 6

As in *sarga* 4 above, the verses in this *sarga* are all in the *upajāti* meter and employ the figure of *ekapādayamaka*. The figure involves the repetition of an element in similar locations in a *pāda*, "quarter verse." For example, in verse 1 the word *jālam* is repeated at the end of each *pāda* in a variety of meanings. (See Gerow 1971, p. 227, s.v. *āmreḍitā*.) See notes on 5.4.1,4.

1. "fretwork of gold" *-suvarṇajālam*: Several commentators understand this to mean *suvarnagavākṣāni*, "having round windows of gold."

"lapis lazuli" *-vaidūrya-*: See verses and notes on 4.13.5–8; 5.1.2–3; see also 5.2.50; 5.3.8; 5.6.12; 5.7.46; 5.52.12 on this gem. Compare note on 3.30.9.

"flocks of birds" *savihaṃgajālam*: Ct, Cm observe that this applies to both the buildings and the clouds.

2. "great storerooms for conches, weapons, and bows" *pradhānaśaṅkhāyudhacāpaśālāḥ*: Cr proposes reading "rooms filled with great conches, weapons, and bows."

"terraces" *candraśālāḥ*: Literally, "moon chambers." Most commentators understand the reference to spaces or structures on top of buildings (*śirogṛhāṇi*). Crā cites the *Amarakośa* to this effect. Several commentators, however, propose as an alternative "chambers inlaid with moonstones."

3. "won by Rāvaṇa through his own might" *svabalārjitāni*: We follow the general consensus of commentators, who refer to Rāvaṇa's seizing of Laṅkā by force from his half brother Kubera. See *Uttarakānda*, *sarga* 11. Ct, who also offers this explanation of the elliptical expression, provides, however, a plausible alternative in which the word *sva* refers not to Rāvaṇa but to Hanumān. Thus, the alternative meaning would be "to which access had been gained by his [Hanumān's] own strength [i.e., by leaping the ocean, etc.]."

4. "constructed with great care" *prayatnābhisamāhitāni*: Cg, Ct understand "built according to purpose" (*yathāyogyam*).

"seemed as if they had been built by Maya himself" *mayena sākṣād iva nirmitāni*: There is a great deal of confusion among the commentators and others regarding this reference, even though it is only a simile. Traditionally Viśvakarman, the architect of the gods, is said to have fashioned the Puṣpakavimāna and other great structures of Kubera, not Maya the architect of the *asuras*. The commentators offer the following attempts

at rationalization: "Even though they were built by Viśvakarman, they seemed as if they had been fashioned through 'magic power' (*māyā*) by Maya, who was skilled in beautiful construction" (Ct, Cm, Cr); "By the word *maya* Viśvakarman is denoted. By the word *iva* we understand that Maya is not really the creator; the sense is that they [the buildings] were built through Rāvaṇa's efforts alone. Alternately, we may understand that some of the buildings were built by Viśvakarman, but with reference to these particular buildings, the false attribution of Maya as the builder has been made to demonstrate his own [Rāvaṇa's] skill, and this distinguishes them from the buildings mentioned previously" (Cg). "The sense of this verse is that the lord of Laṅkā himself constructed [the buildings]; otherwise the sense would be contradictory to the fact of Laṅkā's having been constructed by Viśvakarman" (Cv). Cs understands that the care or effort (*prayatna*) mentioned in *pāda* a is that of Viśvakarman. According to the *Rāmāyaṇa* itself (7.3.16–20; 7.5.20ff.; 7.15.29–31), the citadel of Laṅkā was built by Viśvakarman, the architect of the gods, and not by Maya, the architect of the *asuras*. No specific mention appears to be made of Viśvakarman fashioning the Puṣpakavimāna in the critically constructed text (although App. I, No. 2, line 6 specifically identifies Viśvakarman as the creator of the vehicle and at 7.15.293*, line 4, we are told that it was fashioned by Brahmā). Cf. 5.7.10. See Jhala's critical note concerning this (1966, p. 479). See Wilson 1864–1877, vol. 3, p. 22. According to *Matsyapurāṇa* 160.12, Śiva was the architect of the Puṣpakavimāna.

6. "with pollen" *rajasā*: Literally, "with dust." We agree with the commentators who supply "[dust] of blossoms."

7. "illuminated" *arcyamānam*: We interpret with Cm as opposed to Cg, who understands the participle in its other sense of "being worshiped" and then adds "by everyone."

"reward of saintly people" *sukṛtām*: Literally, "of the virtuous." We read with Cg, who glosses *puṇyakṛtām*. The wonderful *vimānas*, or "flying palaces," attained as a reward or consequence of highly pious behavior on the part of virtuous beings such as *siddhas*, *ṛṣis*, gods, etc., are common in traditional Indian art and literature. The word "reward" has been added for the sake of clarity. The critical reading is shared by Cg, Crā, Cm. Ct, Cr read *sukṛtam*, yielding "well-built, excellent," which is reflected in the translations of those who follow Ct.

8. "as a mass of clouds reflects varying hues" *yuktikṛtameghacitram*: Cg, Crā, Cm, who share this reading, as against Ct, Cr, who read *yuktikṛtameghacārucitram*, interpret the compound to mean "as variegated as a beautiful cloud." Cm offers an additional alternative "as variegated as a cloud interspersed with rainbows." Ck, noting that this verse begins the description of the fabulous flying palace called Puṣpaka, explains the simile somewhat circularly. He says that a *yuktikṛtamegha* is a cloud that has the shape of a palace and is as beautiful as one. Since a cloud can take on any shape and go anywhere, it can be the means to the acquisition of any object of enjoyment. Therefore, he argues, there is a poetic fancy (*utprekṣā*) to the effect that the Puṣpaka has those same qualities.

9. "On it": All available commentators agree that the words *yatra vimāne*, "on which flying palace," should be added, and some recommend that the verb *dadarśa* be understood from the surrounding context. All are in agreement that what Hanumān sees in Rāvaṇa's palace are artisans' renderings of the natural features named in the verse. They differ, however, as to whether these features are merely painted (Cg, Cm) or actually constructed out of gold, jewels, and so on (Ct, Cr). Ct, Ck particularly warn

the reader not to fall into the erroneous view that these are mere paintings; for, they remark, "later on it will be shown that the palace is able to accommodate a vast army of monkeys"; moreover, Cts continues, "the palace has the capacity at the wish of its master to expand and contract on its own (*svecchayā*), just as the body of Hanumān [changes at Hanumān's] own will."

The commentators also disagree as to the identification of the figure of speech used in the verse. Ct, Cr identify it as *ekāvalı alamkāra* (*KāvyPra*10.45; *SāhiDa* 10.78), "single strand," (a figure wherein, for example, the object of one sequence serves as the subject of a second [Gerow 1971, p. 172]). Crā identifies the figure as a *śabdārthah*, a term that, according to Gerow (1971, pp. 287–88), is "used to indicate those indeterminate figures whose poetic effect cannot be assigned exclusively to either their formal character or to the meaning they convey, but rather involves both." Cg understands the figure to be *adhikālaṃkāra*, a figure of speech similar to hyperbole wherein an object is said to surpass the size of its receptacle. See Gerow 1971, p. 102; *SāhıDa* 10.72; *KāvyPra* 10.42. The formal figure (*śabdālamkāra*), of course, remains *ekapādayamaka*, as noted above, since the word *pūrṇa* occurs at the end of each *pāda*.

10. "dense" *dhanyānı*: Literally, "rich, opulent."

11. "towered above" *uccamānam*: We follow Crā, Cm in understanding this as a reference to the height of the building. Ct, Ck, presumably deriving *māna* from *mā*, "to measure," understand the term to mean "having attained the highest standard of beauty." Cr understands *māna* in the sense of *satkārah*, "honor," deriving it from the root *man* and takes it to mean "having great respect." Cg glosses, like Cr, *adhikamānam*. But it is not clear to us in which of the two senses he means it.

12. "lapis" *vaidūrya-*: See note 1 above. This could also refer to emerald or cat's-eye beryl (of which emerald is a finer form).

"fashioned to resemble the different breeds" *jātyānurūpāh*. We understand this expression similarly to Crā, who explains "resembling the specific breeds of horses such as those bred in Āraṭṭa and those born in Vanāyuja" (see 1.6.20 and 1.52.19 and notes; Bhandare 1920, p. 51) and to Cg, who says "clearly bearing the characteristics of their breed." An alternative explanation is provided by Ct, who understands "resembling thoroughbred horses." Cr takes the words *jāti* and *anurūpa* separately: the former to mean "of good lineage" and the latter to mean "suitable or worthy to be placed on a *vimāna*."

13. "*jāmbūnada* gold": See 5.2.53; 5.3.8–11; 5.5.32–33,39; 5.9.20,21; 5.45.3,4 and notes. See note on 5.3.35–37.

"wings, held sportively extended" *salılam āvarjıtajıhmapaksāh*: What the poet evidently intends is that the birds are depicted in courtship display.

"seemed to be, as it were, accomplices of Kāma, the god of love" *kāmasya sāksād wa bhānti paksāh*: Literally, "seemed to be wings of the god of love." The Indian god of love, unlike Eros/Cupid, his classical counterpart, is never depicted as winged. We therefore agree with Cg, Cm, Crā, who interpret *paksa*, repeated in all four *pādas*, here in its sense of "supporter, partisan, etc." They remark that the *paksas* are so described by the poet because they help inflame the erotic sentiment (*kāmoddīpaka*) (Crā, Cm). This is presumably because the birds' wings are spread in the act of courtship or mating.

14. "Holding" *nıyujyamānāh*: Most of the commentators understand that the elephants are engaged in showering lotus petals or water on the goddess Lakṣmī. Evidently they have in mind the common iconographic representation of the goddess of fortune as "Gajalakṣmī," in which the divinity is attended on either side by a white elephant

who showers her with petals from its upraised trunk. The verse makes no explicit connection between the elephants and the goddess. According to Banerjea (1956, p. 110), the image of Gajalakṣmī is found very early on coins, perhaps from the third century B.C. Cf. note on 5.13.20.

15. "Hanumān was struck with wonder" *savismayaḥ*: Cg, Cm, Cr attribute Hanumān's wonder to the fact that, though he keeps approaching Rāvaṇa's private chambers, he has still not reached them. The proper name Hanumān has been added to the translation.

"winter's end" *himātyaye*: The commentators agree that this is a kenning for spring. Cs remarks that "by the use of the word *hima*, 'cold season,' we are to understand the period of four months of that season." Compare 5.14.31 and note, where Hanumān mentions the rising of the moon at the "passing of winter." At 5.2.54, Ct explicitly states that Hanumān enters Laṅkā on the eleventh day of the bright half of Mārgaśīrṣa. See, however, 5.12.2–3, where Cg claims that Hanumān enters the city around the full-moon day of Phālguna. Compare 5.1.117; 5.2.48; 5.15.1; 5.16.1,11,18; 5.51.13; and 5.56.46 and notes. Cf. 5.45.9.

The meter is *rucirā* (*prabhāvatī*), which has thirteen syllables in each *pāda*.

16. "roamed about but did not see" *caran . . . adṛśya*: The verse contains no finite verb, merely two gerunds and a present participle. We have translated as though the participle *caran* were finite. Ct, Cr, Cg, Cm, Cs as an alternate propose supplying the phrase "he became dejected." Cs—as ingenious as ever—proposes eliminating the gerund *adṛśya*, which, as several commentators note, is irregular in any case. He then joins it to the following pronoun, *tām*, to form the abstract noun *adṛśyatām*, "possessing the quality of invisibility," which he takes as an adjective modifying *janakātmajām*. It is with regard to this unseen Sītā that the monkey becomes dejected.

"who had been won by the force of her lord's virtues" *patiguṇaveganiyatām*: The commentators are divided as to how to interpret this compound. We follow the interpretation of Cg, Cm as against that of Ct, who understands "who had conquered her dejection through the force of her constant meditation on the virtues of her lord," and Cr, "unable to hold out, that is, conquered by the force of her recollection of her husband's virtues." Cs understands the compound to mean "won, that is, acquired, through Rāma's forceful drawing of the bowstring (*guṇa*)." The sense is that Sītā had been won in marriage by Rāma's breaking of the bow." See *Bālakāṇḍa*, *sarga* 66.

The meter is *rucirā* (*prabhāvatī*), or thirteen syllables per *pāda*.

17. Due to the nonspecific nature of the moral attributes of Hanumān in this verse, there is considerable variation among the commentators as to the interpretation of several of the adjectives discussed below. The situation is particularly exacerbated by the numerous meanings that can be ascribed to the term *ātman*, which is repeated three times in the verse.

"clear-sighted" *sucaksusah*: We follow the interpretation of Crā, who explains "who was capable with a quick glance of rendering everything that needed to be investigated as clear as an *āmalaka* fruit (the fruit of the *Embolic myrobalan*) placed in the palm of one's hand." This is a common image used to demonstrate clarity of perception. (Compare 1.1.154* lines 7–8 [= vulgate 1.3.6] and note: "Then deep in his yogic trance, that knower of righteousness saw all that had taken place before as clearly as an *āmalaka* fruit placed in one's hand.") Ct understands "equipped with vision conforming to *śruti*, *smṛti*, and *nyāya*." Cr proposes "distinguished by extraordinary vision." Cg suggests

"possessed of an unobstructed power of vision with respect to seeing things that are distant, subtle, etc." Cm proposes "capable of seeing distant things clearly."

"whose mind was oppressed by many cares" *bahuvidhabhāvitātmanah*: We follow Crā, Cm, Cg. Ct, Ck understand "whose nature was honored in many different ways by the whole world." Cr suggests "[he, Hanumān] by whom the supreme soul (*ātman*), i.e., Rāma, was worshiped by means of many different emotional stances (*bhāva*) such as that of a servant, etc." Cs proposes "having for his Lord, Rāma, who is meditated upon in many different ways."

"despite his strenuous efforts" *krtātmanah*: Normally, this means "self-controlled, purified in mind, magnanimous." The term is understood in this way by Ct. Cg, Ck propose "sharp-witted" and "of trained intellect," respectively. We believe that the present context supports the interpretation of Cm, Cr, Crā, who understand *ātman* in its lexically attested sense of *yatna*, "effort." Crā cites Vaijayantī to this effect.

The meter is *rucirā* (*prabhāvatī*), or thirteen syllables per *pāda*.

Sarga 7

Before *sarga* 7, D5,7–9,S insert a passage of thirty-two lines [App. I, No. 2 = vulgate *sarga* 8] which further describes Rāvaṇa's marvelous Puṣpakavimāna.

1. "residence . . . palace" *ālayavaristhasya . . . bhavanaśrestham*: The commentators disagree as to whether Hanumān now spies a new building within the confines of the Puṣpaka palace grounds or whether it is the Puṣpaka itself that he spies within the confines of Rāvaṇa's larger walled city. Ct understands *ālaya* to mean "that great structure containing a mass of other structures that is situated in the midst of Laṅkā"; and he does not comment on *bhavana*. Cr does little to clarify the situation, glossing *ālayavariṣthasya* as *mahābhavanasya*; in other words, he understands "within that great *bhavana* (palace) he saw a large *bhavana* (palace)." Cg, Cm clearly identify the larger set of structures as the Puṣpakavimāna (*ālayavaristhasya*), giving us to understand thereby that the *bhavana* is a particular apartment or structure within the larger flying palace or compound. Crā has exactly the opposite interpretation, identifying the *bhavana* as the Puṣpaka and describing the *ālaya* as "that wonderful residence of his [Rāvaṇa's] that contained the Puṣpaka." Although it may appear that there is a steady progression from the container to the contained, i.e., from outer to inner structures, this does not, it fact, seem to be the case. Rather it seems that many of the successive repetitions of the verb *dadarśa*, "he saw," merely recapitulate that Hanumān is gazing closely at a vast and elaborately described structure. For further discussion of this point, see verses 9 and 18 and their respective notes below.

3. "every inch" *sarvatah*: Cm, Cg, Crā remark that Hanumān's search does not yet include the Puṣpaka (Rāvaṇa's residence, Crā) since he does not climb that flying palace (Rāvaṇa's house, Crā) until later. Crā specifies that his search thus far includes only the palaces of Rāvaṇa's brothers, sons, ministers, etc.

4. "by elephants, some with four tusks, some with two, and some with three" *caturviṣānair dvviradais triviṣānaih*: See note on 5.3.35–37 (verse 36). Tradition provides Indra's elephant Airāvata with four tusks and associates multiple tusks with good fortune and auspiciousness. See 5.25.12 and note. See Vyas 1967, pp. 188, 242.

"not crowded" *asambādham*: Ct comments that the fact that the palace is uncrowded despite the presence of the elephants, etc., suggests its great spaciousness.

5. "palace" *niveśanam*: Cm provides a somewhat labored etymology evidently inspired by the reference to Rāvaṇa's wives and other women. He says that a *niveśanam*, literally, "settlement," is so called because it is there that wives are settled, i.e., married.

"with princesses . . . to be his wives" *patnībhiḥ . . . rājakanyābhuḥ*: Cr explains that the palace was guarded by *rākṣasa* women and filled with abducted princesses who were Rāvaṇa's wives. We are inclined to agree with him in distinguishing the *rākṣasa* women of Rāvaṇa's household, who are usually described as hideous and fearsome wardresses (5.15.4–17), from the exquisite women of his harem that he has abducted from the courts of human kings described in this and the following passages. This view is opposed to that put forth by Ct and followed by all available translators, who understand that the palace was filled with wives of the *rākṣasa* race and princesses abducted by force. Cg is silent. See, however, verses 66–67 below, where the text explicitly states that, except for Sītā, Rāvaṇa had never abducted a woman. But compare 5.10.22, where we are told that Rāvaṇa had abducted women. See 5.4.19 and note.

6. "crocodiles and sharks . . . whales and great fish" *nakramakara- . . . timiṅgilajhasa-*: According to Hora (1952, p. 68), *nakras*, although often identified as alligators, cannot be, as true alligators are only known to the Americas. Hora identifies the *nakra* as either a saw-fish—a type of shark—or a swordfish. We have translated it here as "shark." He identifies the *makara* as the short-snouted crocodile, often represented in sculpture. We feel that the term *makara* refers to a specific animal, probably the marine crocodile when, as here, it occurs in lists of various creatures. Where it appears alone—as, for example, at 5.34.7—we have taken it as a generic term for "sea monsters." *Timiṅgila* is usually translated as "whale," as we have done. Hora, however, notes that whales are rarely found in the seas surrounding India, and this term could just as well refer to large sharks that are abundant in India's coastal waters. Cf. 5.55.1–3; see 6.2.5.

7. "Indra of the tawny steeds" *indre harivāhane*: In the context of royal splendor and opulence, it is far preferable to understand this term in its common sense as an epithet of Indra than the alternative, suggested by Cs, of understanding it as a reference to the sun. This is another instance in which the great majority of translators have followed the inferior reading of Ct, who has *candre*, "the moon," in place of the critical edition's *cendre*, "and Indra." Raghunathan, following Govindarāja, who has the critical reading, translates somewhat idiosyncratically "Indra, who has green horses for his mount" (1981, p. 355).

Crā understands the references to Kubera and Indra to stand for all the *dikpālas*, or "divine guardians of the directions," and the verse to therefore suggest that the majesty of all of them is invested in the house of Rāvaṇa.

8. "even greater" *tadviśiṣṭā*: Literally, "distinguished from that." We agree with virtually all of the commentators that the meaning is "even greater than that."

"*rākṣasas*" *rakṣo-*: Crā specifies that the *rākṣasas* intended here are Rāvaṇa's brothers, son, ministers, and so forth. He goes on to suggest that the sense of the verse is that the opulence enjoyed by the *dikpālas* is to be found in the mansions of each of the *rākṣasa* lords. One could also understand the compound *rakṣogṛhesu* to mean "the house of the *rākṣasa*," i.e., of Rāvaṇa. Some of the commentators understand the compound in this fashion, while several northern manuscripts (Ś1,Ñ1,V2,D1–4,10,11) read *rakṣahpater gṛham*.

9. "residential complex . . . separate . . . palace" *harmyasya . . . veśma cānyat*: This appears to be yet another instance in which the poet recapitulates the narrative rather than carrying the action forward. Although the commentators once more differ as to

whether Hanumān now spies a previously undiscovered residence within the Puṣpakavimāna, the logic of the text and the unambiguous evidence of verse 10 force us to accept the interpretation of Cm, which is supported by Ct, who understands that the *veśma* referred to here is nothing other than the Puṣpakavimāna, whose most recent description has begun at 5.7.1 (compare 5.6.5 and 11). Ct himself, obviously confused, quotes both Ck, who alone regards the *veśma* as a newly described area, viz., Rāvaṇa's bedchamber, and Cm noting that "here Tīrtha's [Cm's] explanation is better." Cv, Cg, in keeping with Cg's earlier interpretation, remark that this is a restatement of the previous matter the purpose of which is to make perfectly clear that Rāvaṇa possesses a separate residential palace within the confines of the Puṣpakavimāna. See 5.7.1 and note ad loc. Under these circumstances we have chosen to translate *anyat*, normally "other, different," as "separate" in order to avoid the impression that the poet is describing a new structure here.

"adorned with many beautiful reliefs" *bahunāryūhasamkīrṇam*: We read so against the majority of commentators, who understand *nāryūha* to mean "rutting elephant." See note on 5.3.3–7 (verse 4).

10. See note on 5.6.4.

"on behalf of Brahmā" *brahmaṇo 'rthe*: Ck, Ct understand this to mean "for the purpose of the fruition of the Lord's [i.e., Rāma's] *līlā*." This is a reference to the fact that Rāma will take the Puṣpakavimāna as a prize of war at the end of the *Yuddhakāṇḍa* (*sarga* 109).

12. "supported" *ācitam*: Literally, "filled with, held together, heaped up." We understand it here to describe the architectural function of the pillars.

"gold and silver" *kārtasvarahiraṇmayaiḥ*: Commentators differ somewhat as to how to understand this *dvandva* compound. Ct, Cr understand *kārtasvara* and *hiraṇya* (*hiran-*) to be different types of gold, with the latter remarking that because of the secondary differentiation between them there is no redundancy here. Cm, Cg, Crā understand "gold and silver," citing lexical evidence for the use of the term *hiraṇya* (*hiran-*) to mean "silver."

"animal motif" *īhāmṛga-*: After some deliberation and consultation with Pandit Shrinivas Shastri, we have accepted the explanation of Cm, Crā, as opposed to the majority of commentators who gloss *īhāmṛga* with its common synonym, *vṛka*, "wolf," and suggest that the pillars contain the images of these animals. Cm, Crā gloss *kṛtrimamṛgāḥ*, "artificial deer (or animals)," a meaning provided by Apte without documentation. (Note that Apte cites vulgate 2.15.35 for the meaning "wolf.") Cm's interpretation gains credence when one reflects that the Puṣpakavimāna was built—as indicated in the preceding verses—as a heavenly pleasure palace. Therefore the depiction of fearsome animals such as wolves would seem somewhat out of place. According to Vyas (1967, p. 307), *īhāmṛgas* are "quaint animals, productions of variegated sculptural fancy." He provides two line-drawings of examples of *īhāmṛgas*, figure 55 (p. 193) and figure 115 (p. 308). See 5.16.6–9 and note. See also Meister et al. 1988, p. 401.

13. "exquisite" *śubhākāraiḥ*: A few manuscripts, including those of Ct, Cr, read *śubhāgāraiḥ*, glossed by those commentators as "houses suitable for pleasure." According to the KK and VSP editions and manuscript D5 (a manuscript with Cg's commentary), this is also the reading of Cg. According to the GPP, Cg reads with the critical edition (i.e., *śubhākāraiḥ*), despite the fact that his commentary as printed in this edition reads *śubhāgāra-*. All available translators, including Raghunathan, translate on the basis of this reading.

"penthouses" *kūtāgāraiḥ*: Several of the commentaries, taking *kūṭa* in its common sense of "hidden, secret, deceptive," understand the term to refer to hidden chambers. Thus, Ct glosses *guptasvalpagṛhaiḥ*, "tiny concealed houses," and Cr, *aparijñeyagṛhaiḥ*, "houses that are difficult to discern." Ck glosses *śālāgṛhaiḥ*, "apartment houses." Given the rhetorical figure that derives from the prominence and height of these structures, we are inclined to doubt this interpretation. We believe *kūta* should be taken in the sense of "projecting, prominent" and that it refers to turretlike structures on the tops of buildings. See Meister et al. (1988, p. 404 s.v.) who identify *kūṭāgāra* as "a square chamber on the upper storey."

14–15. "raised platforms" *-vedikam*: The word is used once in verse 14 and once in 15. See notes on 4.49.19–21 and 5.3.8–11. The term presents difficulty and translators are divided as to exactly what it means. To avoid redundancy, some translators like Raghunathan (1981, p. 356) and Roussel (1903, p. 478) translate the term only once, while others, like Dutt (1892, p. 911), understand "raised seats . . . daises." Simon (1934, p. 41) translates "altar-shaped terraces" (*Vedi-förmigen Terrassen*). See Sharma 1971, p. 262.

"skylights and windows" *jālavātāyanaiḥ*: Like several of the other *dvandva* compounds in this passage, this one presents the reader and the commentator with the problem of distinguishing between two apparently synonymous terms. Some commentators attempt to distinguish between the two. Thus, Cg says: "*Jālas* are windows with horizontal or vertical louvers (*tiryagūrdhvavinyasta-phalakaghatitāni*); *vātāyanas* are simple openings. This is either a case of a usage to clearly specify a meaning or the use of two words in the same sense." Cm, Crā say: "A *jāla* is [an opening] placed lengthwise (Crā, *yatna-* "carefully") at the top of walls and having auspicious spaces or designs for the purpose of ornamentation. A *vātāyana* is a window (*gavākṣa*) designed for the circulation of air." Ck, echoed by Ct, despairs of distinguishing the members of this and similar pairs of synonyms used by Vālmiki. According to Meister et al. (1988, p. 402), *jālavātāyana* refers to "a window carved with mesh design." For other occurrences of synonyms, see 5.1.33; 5.24.2,11; 5.31.9; 5.34.8; 5.35.63 and notes. See note 40 below.

"emeralds and sapphires" *indranīlamahānīlamaṇi-*: This is yet another instance of a doublet of apparent synonyms. Once again several commentators attempt to make a precise distinction between the two. According to Cm, Crā, an *indranīla* is distinguished by its capacity "to turn milk blue (*kṣīrasya nailyaprakāśotpādakaḥ*)." Crā is more specific, quoting a *ratnaśāstra* ascribed to Agastya which says, "If you place a blue [stone] in milk, and the milk turns blue, that stone is known as an *indranīlam* according to the dictum of Agastya." According to these commentators, a *mahānīla* is a stone found in Siṃhala ("Ceylon," modern day Sri Lanka). This seems to suggest that for these commentators, at least, Rāvaṇa's island of Laṅkā is not the same as the modern Sri Lanka. Cg agrees that *mahānilas* are found in Siṃhaladvīpa but offers no comment on *indranīla*. Cr merely notes that because of some technical distinction there is no redundancy here. Ct, Ck generalize on the pervasive redundancy and throw up their hands in despair of sorting it all out. The former remarks: "The narrative here fancifully imagines some distinctions between *jālas* and *vātāyanas*, *kāñcana* and *kārtasvara*, and *madhu* and *āsava*. It is the same situation with regard to *indranīla* and *mahānīla*." The latter states: "Throughout this passage these usages such as *jālavātāyana*, *kāñcanakārtasvara*, and *madhvāsava* somehow or other must be understood on the basis of the imaginary postulation of some small technical distinctions. We must adjust ourselves to the style of the poet." (This is according to the Mysore edition's reading of Ck.) The critical edition's reading of Ck,

following the manuscript of the Tanjore Maharaja Serfoji's Saraswati Mahal Library, differs in its text of the last sentence, reading instead, "But what are we to do? Such is the style of the poet." See note 40 below.

Following verse 15, D5,7–9,S insert a passage of four lines [243*] giving further details of the costly and exquisite construction of the Puṣpakavimāna

16. "seemed to have substance" *rūpavantam iva*: Ct remarks that "because of the perceptible quality of the smell, the air carrying it seemed also to be palpable." Cm correctly understands the figure here as *utprekṣā*, commenting that "because of its heavy pervasion by aromatic particles, the air, although formless, can be imaginatively regarded as having taken on a form."

17. "where Rāvaṇa is" *tatra yatra sa rāvanah*: As Ct points out, the breeze is "telling" Hanumān the location of Rāvaṇa's chamber in the sense that the monkey is able to infer Rāvaṇa's location by tracing the source of the aroma of the rich foods mentioned in verse 16 above.

18. "Heading in that direction" *prasthitah*: Ct, Ck use this verse to revive the discussion of whether or not the Puṣpakavimāna is coextensive with Rāvaṇa's palace and whether in this particular case it contains Rāvaṇa's bedchamber. Both commentators understand that Hanumān, having inferred the location of Rāvana's bedroom from the smell of rich foods, leaves the Puṣpakavimāna upon which he had been climbing and heads off (*prasthitah*) in its direction. Ck engages in a vigorous debate with an unidentified commentator (*parah*) who, it appears, argues that Rāvaṇa's bedchamber is situated within the Puṣpakavimāna. Ck attempts to refute this view by arguing that the *rāksasa* lord's intimate bedchamber should be properly located in a fixed and concealed structure on the ground and that to locate the bedroom within Puṣpaka would be to force the meaning of *prasthitah*, "to set forth." We are, however, not fully persuaded by these arguments and thus believe that the bedchamber is located within the flying palace. See notes 1 and 9 above and 22 below.

19. "panels inlaid with ivory" *dantântartarūpikām*: We follow Cg, who understands *antarântarâ krtadantaphalakām iti yâvat*, "possessing panels worked through and through with ivory."

20. "columns . . . columns" *-stambhaih . . . -stambha-*: Ct, Cm suggest that the repetition of the word *stambha*, "columns," here is not redundant as it is done to indicate the huge number of supports in the structure. Ct adds that not only the number but the size of the columns is suggested by the repetition. Cs, citing the *Amarakośa*, defines the second occurrence of the word as "the state of paralysis," which, he takes the verse to suggest, will overcome any enemies who seek to attack the city.

22. "with its towns and countryside" *sarâstragrhamâlinîm*: Literally, "with its countryside and garlands of houses." We interpret *grhamâla* in the sense of clusters of buildings such as are found in towns and villages. The image in this verse seems to be that of the surface as viewed from the sky, a conceit common with Sanskrit poets and one particularly well suited to the context of the flying palace. Compare, for example, *Yuddhakânda*, *sarga* 111, *RaghuVa* 13.1–68, *Avimâ* 4.11, and *MeghDû* (*Pûrvamegha*). For a discussion on the size and location of the Puṣpakavimāna, see notes on verses 1, 9, and 18 above.

24. "brindled cow" *kalmâsîm*: The commentators are in general agreement that the reference to the "spotted or brindled one" is an allusion to the legendary brindled wish-fulfilling cow belonging to the *rsi* Vasiṣṭha. See *Bâlakânda*, *sargas* 51–54 and notes and *MBh* 1.164–65. Ct articulates most fully the sense expressed by several commentators

that this allusion is intended to suggest that—like the mythical *kāmadhenu*—Rāvaṇa's flying citadel provides every delight, is unassailable to foes, and fulfills every wish.

25. "brightened" *prasādnīm*: All available translators seem to follow the reading represented by Ct, Cr, and some southern manuscripts, *prasādhinīm*, that is, "effecting or bringing about." Thus, we see "bring color to the cheek" (Shastri 1957, p. 355); "*embellissait le teint*" (Roussel 1903, p. 479); "*vollendete Schönheit der Formen darbietend*" (Simon 1934, p. 41). Apparently different manuscripts of Cg differ on this reading. Thus, of the available printed versions, only GPP has Cg following the reading given in the critical text. It is perhaps for this reason that even Raghunathan seems to follow the inferior reading, *prasādhnīm*, rendering "added lustre to the body's complexion" (1981, p. 356), although this translation could plausibly render either reading.

26. "catered to" *tarpayāmāsa*: Literally, "gratified."

"the five senses with the very finest of the five objects of sense" *indriyāṇīndriyārthas tu pañca pañcabhir uttamaiḥ*: The commentators note that the five organs of sense are ear, skin, eyes, taste buds, and nose, while their corresponding objects are sound, touch, visible form, taste, and smell. Several commentators, including Ct, Cg, want to supply the word *hanumatah* in order to specify that it was Hanumān's senses that were thus gratified; but we see no cogent reason to do so.

27. "This must be heaven! This must be the realm of the gods! This must be the citadel of Indra!" *svargo 'yaṃ devaloko 'yam indrasyeyam puri bhavet*: Several commentators, perturbed by the apparent redundancy of the expressions *svarga*, *devaloka*, and *indrasya puri*, attempt to distinguish them. Thus, Cv, Cm note that there is no redundancy because *svarga* may refer to an earthly or subterranean paradise as well as the heavenly one of the gods. Crā distinguishes the heaven known as *tridivaḥ* from *devaloka*, which consists of *agnyantaka*, "the worlds up until those of Agni." Cm identifies *devaloka* as the world of Vāyu, Varuṇa, etc. As for Indra's citadel, most commentators identify it with his capital city Amarāvatī while Crā (as quoted in the critical apparatus) regards it as Indra's well-known eastern citadel of Vasvokasārā. See 5.3.12 and note.

"the highest goal of perfection" *siddhir veyaṃ parā*: We understand this expression with Cg, Cr, Cm to refer to the realm achieved through the highest perfection of austerities, etc., that is to say, the world of Brahmā. Ct, perhaps influenced by the reading *gāndharviyam* of a few southern manuscripts, understands this as "the product of the magical illusory power of the *gandharvas*." This has been noted by Dutt in his translation (1892, p. 912).

28. "lost in gloomy thought" *pradhyāyatah*: The arresting image of lamps like brooding gamblers is slightly puzzling. The majority of commentators who tackle it understand that the luster of the lamps is incommensurate with their great size and attribute this to the fact that they are outshone by the greater splendor of Rāvaṇa himself. It is this, they assert, that accounts for their apparent gloom. Cg, Crā, alone among the available commentators, seem to take the participle in the sense of "meditating" and therefore regard the basis of the *utprekṣā* as the motionlessness (*niścalatā*) of the flames rather than their dimness. This explanation is more consonant with the information provided in the following verse. The striking image of the defeated gambler is exploited again by the poet at 5.12.15. For allusions to other natural phenomena represented as fearing Rāvaṇa, compare 1.14.10; 3.46.8–9; 5.11.63; and 5.21.16–17.

32. "various sounds of their ornaments" *nihśabdāntarabhūsaṇam*: The precise connotation of *antara-* in this compound is difficult to ascertain. Our translation follows the interpretation of Ct, Ck. Cg cites a lexical source that provides many of the standard

meanings of this highly polysemic word. But his interpretation essentially disregards it. Cr understands the term in its common sense of "inner portion," here interpreting as "the middle portion [of the group of one thousand women]." Cm understands "the center (*udara*) of whose ornaments was silent." These interpretations are not very appealing. According to Pandit Shrinivas Shastri, the reference is to the interiors of small golden balls attached to women's jewelry and filled with small beads, etc., to make a jingling or rattling noise.

33. "their teeth concealed" *samvrtadantāni*: The text of Ct, Ck (both Mysore and critical edition, attested as D7) read *samvrtadāntāni* instead of *samvrtadantāni*, leading them to render the now adjectival compound in the sense of "whose [eyelashes] were closed in exhaustion." Ct provides two alternatives here: "closed eyes" or, evidently understanding *dānta* as that which comes in contact with the teeth, *danta*, i.e., "closed lips." Interestingly none of the available translators has followed Ct here.

39. Ct observes that the rhetorical figure in this verse is *atyuktyalamkāra*, or hyperbole, and is based on the extraordinary degree of beauty of the faces of the women. The conceit here rests on the traditional Indian belief that shooting stars are, in fact, celestial beings fallen from the heavens upon the exhaustion of the merit that had earned for them their place in the heavens. Compare 5.15.20.

40. "splendor, beauty, and radiance" *prabhāvarnaprasādāh*: The three terms constitute yet another of those epic sets of near synonyms that are difficult to distinguish in meaning with any precision. The commentators offer several interpretations. The majority—including Cm, Ck, Ct—define *prabhā* as *dehakāntih*, "bodily splendor," *varna* as *rūpa*, "beautiful form," and *prasāda* as *aujjvalyam*, "radiance." Cg agrees with the definitions of the first two terms but glosses *prasāda* as *prasannatā*, which can mean "grace," "serenity," or "brightness." See note 14–15 above on synonyms.

41. "thick and heavy garlands" *-gurupinasrak-*: Once again the version of Cg reads with the best reconstruction of the critical text. Ct's manuscript tradition (D7,9,G1) reads *kaca*, "hair," for *guru*, "heavy." For this reason all the available translators except Raghunathan make reference to the women's disordered hair.

"physical exertions" *-vyāyāma-*: Commentators clarify that these are exertions of lovemaking, singing, and dancing.

43. "resembled young fillies relieved of their heavy loads" *kiśorya iva vāhitāh*: Literally, "burdened fillies." The phrase is somewhat elliptical and the precise image it seeks to convey is hard to determine with certainty. The majority of the commentators—most elaborately represented by Ct, Cr, Cg—understand the *upamāna* to be fillies that, having been first heavily burdened, are now relieved of their loads and are rolling on the ground to dispel the fatigue of their journey. In this reading of the simile, the points of comparison (*sādhāranadharma*) are the women's loosed and trailing girdle strings, which are to be compared implicitly to the slackened reins, bridles, and cinch straps of the horses. At least one translation, that of Raghunathan (1981, p. 358), incorporates the full commentarial exegesis.

44 "beautiful earrings" *sukundala-*: Several manuscripts, including that of Ct and some versions of Cg, read *akundala-*, "without earrings." This is followed by most translators with the exception of Raghunathan.

45. "shining with the luster of moonbeams" *candrāmśukiranābhāh*: The commentators as well as the northern redactors are disturbed by the apparent redundancy of the words *amśu* and *kirana*, which both mean "ray" or "beam." The northern recension (as noted in the critical notes [Jhala 1966, p. 479]) reads *nkara*, "mass, heap," for the critical edition's *kirana*. The southern commentators offer a variety of explanations. Ck,

Ct propose that *aṃśu* refers to light or radiance and *kirana* to its receptacle. Thus, they understand "resembled reservoirs of moonbeams." Ct additionally notes that "other commentators understand *aṃśu* to refer to subtle rays and *kiraṇa* to gross rays." This is, in fact, the interpretation of Cm. Cr appears to understand *aṃśu* as "ray" and *kiraṇa* as "luster." Cg cites a lexicon called *Darpana* to substantiate the meaning "sun" for *aṃśu* and thus understands "having a luster like the rays of the moon and [or] sun."

46. "lapis lazuli" *vaidūryāḥ*: See verses and notes on 5.1.2–3; 5.2.50; 5.3.8; 5.6.1,12; 5.52.12.

"*kādamba* birds": Ck glosses this as *kalahaṃsa*, normally the bar-headed goose (*Anser indicus*). Ct repeats this gloss but appears to feel that this grey bird is not appropriate in the context, for he notes that in this verse the word *kādamba* denotes the *jalakāka*, literally, "water crow," also known by the name *kāraṇḍava*, which normally denotes a goosander (*Mergus merganser*) or smew (*Mergus albellus*) (see below). He appears to think that the usual meaning of the word *kalahaṃsa*, a grayish-colored goose, is not apposite here, for he remarks, "Unless we understand the word in the sense of the word *kārandava* [which we assume here to be a bluish or greenish bird and not a goosander], the use of this animal as an *upamāna* for strings of lapis [or emerald] would not make sense." Cr, seemingly supporting Ct's interpretation, glosses *kādamba* with *jalakāka*. *Jalakāka* is identified by Apte (s.v.) as the "diver bird." But true diver birds (genus *Gavia*) are rare in India. More likely, Apte is referring to a grebe (genus *Podiceps*). See Ali and Ripley 1968–1974, vol. 1, pp. 1–8. Dutt (1892, p. 914) notes "*kadamva*—a drake: or, according to some, the teal; a gander; or the species *Gallinula porphyria*," attributing this information to Ct. We feel that Dutt is probably correct in identifying the *kādamba* as the purple gallinule. See Dave 1985, pp. 442ff. But cf. Brockington (1995) who understands a type of coot (*Fulica atra* L.).

"*cakravāka* birds": Ct, Cr remark that the simile is based on the yellow color of this bird, the ruddy sheldrake (*Tadorna ferruginea*). See Ali and Ripley 1983, plate 4, figure 7, facing p. 64.

47. "crowded with *hamsas* and *kārandavas* and adorned with *cakravākas*" *haṃsa-kāraṇḍavākīrṇāś cakravākaśobhitāḥ*: Ct points out that the various ornaments [of the women are the unstated *upameyas* that are] implicitly compared to (literally, take the place of) the birds in the simile. The unstated terms in the comparison are the women's ornaments, which—as in the preceding verses—are likened to birds. See note above for a discussion of the identity of the *kāraṇḍava* and the *cakravāka*. See Dave 1985, pp. 299–300, 450–51. According to Dave, the compound *haṃsakāraṇḍava* refers to "a mixed assemblage of Geese, Ducks and Coots" (p. 443). See notes on 5.55.1–3 and verse 46 above.

48. "masses of tiny bells for lotus buds" *kiṅkiṇījālasaṃkāśāḥ*: This verse is elliptical and difficult, especially in the form established by the critical edition. Although the editors have acted judiciously on the basis of manuscript evidence, the reading *saṃkāśa* in *pāda* a (shared by Ct, Ck) is exceedingly difficult to construe and, moreover, seems out of keeping with the *samastavasturūpaka* that otherwise constitutes the central rhetorical figure of the verse. Cg, Cr, Cm read *saṃkośa* (read by D5,G3,M3, and the text of Cv), which can be read as we have done. The explanations offered by Ct, Ck strike us as labored and entirely conjectural. They supply for the *upameya* the term *mukulitanayana* (Ck, *-netra*), "partially closed eyes," which appears to be their idiosyncratic understanding of the compound *kiṅkiṇījāla*. Ct states that these partially closed eyes are to be likened to the half-closed lotus buds in the river. The third variant mentioned by Ct and found in a few manuscripts is *saṃbādha*, "covered (with masses of little bells)," which, despite

Ct's assurance of its clarity, strikes us as no better rhetorically than the critical reading. We have, therefore, reluctantly adopted the textually inferior, but contextually superior, reading of *saṃkośa.*

"their large gold ornaments for full-blown lotuses" *hemavipulāmbujāḥ*: Following Cr we supply the word "ornaments." Ct understands that the women's faces, the implicit *upameya,* are hidden like lotuses.

"their amorous gestures for crocodiles" *bhāvagrāhāḥ*: We follow the majority of commentators in taking *bhāva* in its sense of "gesture, movement," particularly "amorous or erotic gesture." Ct additionally admits the alternative explanation that the *bhāvas* here are the erotic emotions experienced by the women in their sleep.

"their radiant beauty for banks" *yaśastīrāḥ*: The use of *yaśaḥ*, normally "fame, glory," is problematic. The commentaries offer a variety of explanations. Thus, Cr understands "the women's glory, fame, or reputation to arise from their obedience to their husband's wishes." Ct proposes that their "fame," *yaśaḥ*, arises from their possession of virtues to an extraordinary degree. He notes, however, that "others (*anye*) understand the word *yaśaḥ* to mean physical splendor by secondary denotation (*lakṣanā*)." Here again *anye*, "the other," appears to be Cm, who offers just this explanation. Ck argues that "*yaśaḥ* here is used because of the similarity of the [shining] unclothed body to [shining] light." Cg says, "By the word *yaśaḥ* is meant the radiance diffused all around, which has become a cause of fame." The rhetorical difficulty here is in determining the common quality or *sādhāraṇadharma* that is the basis of the comparison of the women's *yaśaḥ* with the banks of the river. We have tentatively followed Cm on the grounds that the other characteristics mentioned are visually perceptible and that thus the beauty of the women is likened to the splendor of a lovely river bank. On the other hand, the explanation offered by Ct, in which *yaśaḥ* is a moral quality, can be sustained on the grounds that the strictures of chaste behavior contain and channel the women's sexuality in the same way that a river's banks contain and channel its current. This interpretation has the additional advantage of not requiring one to force the meaning of *yaśaḥ.*

49. "like the ornaments themselves" *bhūsaṇānīva*: As several commentators note, this verse refers to those women described above (verses 41, 42, 43) whose ornaments had fallen off.

52. "were swinging slowly" *vavalguḥ . . . mandam mandam*: Ct, Ck remark that "the fact that the earrings are moving suggests their lightness and that this in turn suggest the delicacy of the women, who are unable to bear the weight of heavy earrings." Cg observes that "the earrings inlaid with gold and jewels are hanging over the edges of the pillows."

53. "so naturally fragrant" *prakṛtyā surabhiḥ*: According to Ck (following the Mysore edition but misprinted in the critical apparatus) and as an alternative proposed by Ct, one can read *prakrtyāsurabhih* (*prakṛtyā-asurabhiḥ*), i.e., "naturally lacking in fragrance."

54. "false impression" *-śaṅkāḥ*: Ct points out that the causes of this mistaken perception are intoxication and sleepiness.

55. Several of the commentators explain that the women are so intensely focused on Rāvaṇa and so overcome with intoxication and sleep (see note above) that they mistake their rivals' kisses for those of their lord and so return them.

57–58. Following the suggestion of Cg, Crā, Cm, these two elliptical verses are to be construed by supplying the gerund *upanidhāya* and the verb *śiśyire* from verse 56. Cr reads verses 56–59 as a single syntactic unit.

60. "swarming with intoxicated bees" *mattasatpadā*: The commentators differ as to exactly which feature of the sleeping women is comparable to the bees. Ct thinks it is

their mass of hair (*kacabhārā*) and pairs of eyes (*netradvandvāni ca*); Cr understands their hair and the tips of their breasts, etc. (*kaca-kucoparibhāgādayaḥ*); while Cg, Cm think it is their hair alone (Cg: *keśāḥ*, Cr: *kacabhārā*).

61–62. "multitude of . . . women" *strīvanam*: Literally, "grove or thicket of women." As in several of the preceding verses, most notably in verse 60 above, the poet has reinforced a metaphor with a simile that shares its *upamāna*. In this case, Rāvaṇa's "thicket of women" is compared to an actual grove of creepers in blossom. Several of the commentators, including Cr, Cg, note that the terms of the comparison are applicable both to the women and the creepers. Cg explains their applicability to the women as follows: The breeze in the grove corresponds to the sweet exhalations of the women; the clusters of blossoms of the plants correspond to the knots at the front of their garments, the branches to the women's shoulders, and the bees to their hair.

"in the springtime month of Mādhava" *mādhave māsi*: This month is more commonly known as Vaiśākha (April-May).

63. "Even when . . . [the ornaments] were clearly in their proper places" *ucitesv api*: We agree with all available commentators in supplying the noun "places" (*sthāneṣu*) and in understanding an adjective "placed." The commentators are in general agreement that the sense of the verse is that since the bodies of the sleeping women are all tangled up with one another, it is impossible for an observer to determine which limb, garment, or ornament belongs to whom. The significance of the term *uciteṣu* is to exclude those garlands and ornaments that had been thrown off in the course of lovemaking as described in verses 41–43 above.

"which ones belonged to whom": We have added this phrase in the interest of clarity.

Ct notes that the rhetorical figure *bhrāntumān alamkāra*, in which an observer mistakes one thing for another, is suggested in this verse.

64. We are inclined to agree with Cg, Cm in taking the verse as embodying an *utpreksā*, or fanciful construction in which an attribute is posited of an object that cannot in reality sustain it—in this case the intentionality and voyeurism on the part of the lamps. Ct, Cr, on the other hand, understand the subject of the verse to be actually animate. Ct takes the *agnipurusa*, "personified fire," as the subject of the gaze, while Cr identifies the subjects as the presiding divinities of the lamps (*tadabhimānidevaviśeṣāḥ*). According to them, the point of the verse is to show that Rāvaṇa is so fearsome that even the gods dare not look upon his women while he is awake. See critical note to this verse (Jhala 1966, p. 479) and Introduction, pp. 50–52.

65. "daughters" *kanyāh*: Cr remarks that by the use of the word *kanyāh* (here rendered as "daughters"), generally used of unmarried women or virgins, it is suggested that Rāvaṇa has committed no breach of law in acquiring these women. (That is, he has not stolen anyone's wives.) He goes on to note that this suggests further that because he is a *brahmarāksasa* (i.e., a brahman), it is appropriate for him to enter into such hypogamous marriages (i.e., *anuloma* marriages). See notes 5 above and 66 below.

Following verse 65, many northern manuscripts (Ñ2,V,B1,2–4,D6) insert 261,* which further describes the women, while the southern recension plus D5,7–9 insert a verse (262*) providing additional information on the origin of Rāvaṇa's harem: "All of the women had been abducted by Rāvaṇa, who was fond of battle, but some of them, impassioned and intoxicated by love, had come of their own free will." Cr notes that the fact that the women came of their own accord suggests the extraordinary attractiveness of Rāvaṇa. The *Rāmāyana* contradicts itself elsewhere on the subject of whether or not Rāvaṇa has abducted married women. Compare 3.45.24 and 7.24.1–

17, where Rāvana is clearly stated to have abducted many wives and mothers. See also Introduction, pp. 68–70.

66. According to Cr, this allusion to Rāvaṇa's departure from his custom of never taking women by force suggests his imminent downfall. See verse 5 and note above.

The meter is *upajāti*.

67. "none was lacking in good breeding" *nānupacārayuktā*: Ct, Cr seem to take *upacāra* in its sense of the requisite articles for service, etc., and understand by this that the women were well provided with clothing, ornaments, garlands, etc.

"Not one was wanting in health" *na hinasattvā*: Literally, "not deficient in strength." Cr understands *hinabalā*, "without physical strength."

The meter is *upajāti*.

68. "pure-minded" *sādhubuddheḥ*: In light of the fact that the thought expressed here by Hanumān appears to be far from pure, the term may be apotropaic or even ironic. In fact, the exact nature of this thought and, indeed, the identity of the thinker are much discussed by the commentators. See below.

"lucky thing for him" *sujātam asya*: Literally, "well-born." Here it appears to have the sense that Rāma's birth or life has been fruitful or blessed (in that he has acquired such a desirable woman). The antecedent of the pronoun *asya* is not perfectly clear; and the ambiguity thus engendered is one of the factors that gives scope to the wide variety of speculative interpretations offered by the commentators. We read it to refer to Rāghava as against the translations of Shastri (1957, p. 358), Roussel (1903, p. 481), and Simon (1934, p. 45), who see Hanumān as saying Rāvaṇa must be lucky if he has acquired a woman as beautiful as these. The translations of Dutt (1892, p. 916) and Raghunathan (1981, p. 359) are as ambiguous here as the original. We believe that Hanumān, who has never really seen Sitā, is inferring her beauty from that of the wives of Rāvaṇa. He is thus saying that Rāma is lucky to have such a beautiful wife. In the alternative explanation, Rāvaṇa would merely be adding another beautiful woman to his harem.

The attribution of a seemingly unworthy thought concerning Sitā and Rāma to the otherwise highly virtuous Hanumān has caused great consternation among the commentators. In addition, the somewhat elliptical and ambiguous wording of the verse has given them scope to try to dispel their uneasiness with an unusual display of commentarial virtuosity.

No doubt, the most exercised is Cm, who offers no fewer than eight different interpretations of the thought expressed in the verse. They are as follows:

1) The monkey lord [Hanumān] thought: "If the lawful wife of Rāghava were to be united with her husband and treated as well as the wives of the *rāksasa* king, then that would be a good thing for Rāvaṇa"; that is to say that the monkey lord thought: "If Rāvaṇa would only return Rāghava's lawful wife, then that would be the best thing for him [Rāvaṇa]."
2) Such was Hanumān's thought: "If Sugrīva were to forcibly abduct these wives of the *rākṣasa* king in the same way as the lawful wife of Rāghava was forcibly abducted by Rāvaṇa, then that would be a good thing for the monkey lord [Sugrīva]." (Compare Cg's fifth interpretation on *ārtarūpa* in verse 69 below.)
3) Hanumān thought: "If the lawful wife of Rāghava has been abducted by Rāvaṇa in the same way that he abducted his own wives, then what good (*sujātam*) can possibly come to Rāvaṇa? No good at all! Because, as stated in Rāma's speech

(at 4.6.23 'Lord of monkeys, tell me about my enemy, the nightstalker who by deceit carried my dearly beloved wife away from the forest. I shall send him this very day into the presence of Yama, the god of death'), no good lies in store for Rāvaṇa."

4) Hanumān thought: "If I could only see the lawful wife of Rāghava as I have seen the wives of the *rāksasa* king, then my life would have borne fruit," that is to say, "in accordance with Sugrīva's words (at 4.40.45 'Whoever returns before the month's end and says, "I have seen Sītā!" will become as wealthy as I am and enjoy himself happily with all pleasurable things'), my birth will have been fruitful because of its having served to please Lord Sugrīva."
5) Hanumān thought: "If I were to see the lawful wife of Rāghava as I have seen wives of the *rāksasa* king, then that would be a good thing (*sujātam*), for the host of monkeys—Aṅgada and the rest—who, because of their failure to find Sītā, have undertaken a fast unto death in terror of Rāma, Sugrīva, and so on (*Kiskindhākāṇḍa*, *sargas* 55–56)." That is to say, "It would be a lucky thing in the sense of giving a new lease on life to Aṅgada and the others, who are distressed at not finding Sītā as expressed in the verse at 4.52.23 ('If we have no news of Sītā, he will do a great wrong. Therefore it would be fitting for us to abandon our sons, wives, wealth, and homes and fast to death this very day, rather than all be put to death by the king on our return. Better death right here than wrongful execution.')."
6) Hanumān thought: "If the lawful wife of Rāghava were to be alive—as the wives of the *rākṣasa* king are—, then that would be a lucky thing for Rāma. It would be a lucky thing in the sense that it would provide a new lease on life to Rāma—who is distressed by his uncertainty as to whether Sītā is still living—by providing proof that she is indeed alive, as shown by the verse at 4.39.10 ('Wise and dear friend, you just find the place where Rāvaṇa dwells and learn whether or not Vaidehī is alive')."
7) Hanumān thought: "O king of the *rāksasas*, if the lawful wife of Rāghava were to live like these women as your wife, then what good could come of it for you (*asya* = *tava*), together with all of your possessions, wealth, sons, grandsons, etc.? Nothing good would come; and that beneficial message should be delivered to Rāvaṇa, as will be seen from the good advice that will be given in the verse at 5.49.15 ('You, sir, are learned in righteousness and polity and have hoarded up a great treasure of asceticism. A wise man like you should not be holding the wives of other men against their will')."
8) In determining that Sītā was not, in fact, among those women, Hanumān thought: "Is the lawful wife of Rāghava like, i.e., as beautiful as, the wives of the *rākṣasa* king? But she is the most beautiful woman in the universe (*trilokasundarī*) and for that reason she cannot be here." That was the happy (*sujātam*) conclusion reached by the monkey lord.

The other commentators provide a variety of explanations. Ct, Ck see Hanumān as debating whether or not Sītā is among the harem women. If so, that would be a lucky thing for Rāvaṇa. They say that Hanumān thinks: "If the lawful wife of Rāghava were to be sexually enjoyed by Rāvaṇa in the same way that he enjoys his wives, that would be a lucky thing for Rāvaṇa. For once I inform Rāma that Rāvaṇa has slept with her, Rāma will think of Sītā as dead and will lose interest in the effort to kill Rāvana."

Cr understands that Hanumān thinks: "If the lawful wife of Rāghava is always as intent upon thinking of Rāma as the *rākṣasa* king's wives are intent upon thinking about their own husband, that is to say, if no obstacle to her devotion [to Rāma] has arisen, then that would be a fortunate thing for Rāvaṇa."

Cg, on the other hand, offers two interpretations:

1) "If the lawful wife of Rāghava had become his [Rāvaṇa's] lawful wife before her *svayamvara*, then that would have been a good thing [for Rāvaṇa]": such was the impure thought of Hanumān arising from the heedlessness associated with being a monkey, but this does not reflect his true thinking as evidenced by the epithet "pure-minded," and thus, we will see his remorse for this heedless thought in the next verse.
2) This is the same as Cm's interpretation number 1.

In his comments listed in printed editions under the following verse, that is, 5.9.73 in GPP and VSP and 5.9.74 in the KK, Cg provides several additional alternatives in the light of the remorse expressed by Hanumān in that verse for his ignoble thought here. See note on verse 69 below.

Ctś provides the following interpretation: " 'If Rāma could always remain in union with Sītā in the same way that Rāvaṇa is always united with his wives, then Rāvaṇa's lordship would remain unbroken'; that was the thought of well-intentioned [Hanumān], who seeks the well-being of even his enemies."

Cs surprisingly provides what appears to be the only explanation motivated by Śrivaiṣṇava theological concerns. He says:

> The monkey lord Hanumān of pure thoughts, i.e., whose excellent thoughts were focused on the incarnations of god and so on, had the following thought, which will now be made explicit: "If the lawful wife of Rāghava were to be brought to the city of Laṅkā and live there in the same way as do the wives of the *rākṣasa* king, then that would be a fortunate thing for him—that is for Rāvaṇa—who is sleeping here before me, because it would mean that his present birth would become an auspicious one through allowing him to escape his *rākṣasa* state and it would be, as is well known, a birth that would enable him to enter into the body of the Lord in the same state as that of Śiśupāla." That is the meaning. The significance is that if he were to be slain by Rāma in battle he would attain the state of Śiśupāla and he would be thus victorious. However, for a fully elaborated explanation one must see the commentary of Tīrtha (Cm).

The reference to Śiśupāla is to the Cedi monarch who reviles Kṛṣṇa and is slain by him at *MBh* 2.37–42. At *MBh* 2.42.21–24 it is said that blazing energy leaves the body of Śiśupāla when he is slain and enters the body of Kṛṣṇa. Śiśupāla is often held up in Vaiṣṇava theological literature as the exemplar of *dvesabhakti*, single-minded concentration on the Lord in the form of obsessional hatred that nonetheless leads to salvation and union. Crā gives the same explanation that is found in Cm's first interpretation and Cg's alternative explanation.

The extensive commentarial treatment of this verse is noted by Jhala in his critical note (1966, p. 479). Jhala, however, evidently taking into consideration Cg's additional discussion in the following verse, attributes to him "a long inventory of alternate explanations." It seems possible that Jhala is conflating or confusing Cg's explanations with the genuinely long list of Cm. For reasons that he does not state, he explains the

verse as follows: "Hanumat thought that if Sītā were like those other wives of Rāvaṇa who, as stated in st. 66 and 67, were not brought by him by force and were devoted to him, it would be good (*sujātam*) indeed for Rāvaṇa, who in that case would be a person of good faith or intentions (*subuddhi*)." We find this interpretation utterly without foundation either in the text or the commentaries, unless it is a misinterpretation of Cg's final remarks on this verse; see following note for Cg's interpretations.

The meter is *upajāti*.

69. "overwhelmed . . . by sorrow" *ārtarūpaḥ*: Cv observes that Hanumān's sorrow is a result of his regret for having had so ignoble a thought as expressed in the previous verse, a thought that is inappropriate to entertain in the case of the goddess.

Cg uses this term as a springboard from which to propose a variety of alternative explanations for the source of Hanumān's remorse, some of which revert to the interpretation of Hanumān's thought as expressed in verse 68 above. He remarks on the form of *ārtarūpa*, arguing that *rūpa* here functions as an intensifying suffix. He proposes the following alternative explanations:

1) Hanumān is overwhelmed with grief at the thought that Rāvaṇa has perpetrated this assault on so virtuous a woman.
2) Although Hanumān realizes that Sītā, by virtue of her firm adherence to her vows, could never deviate from her fidelity to her husband, he is despondent at the thought that [her abduction] will have given rise to false and malicious gossip about her.
3) Hanumān is overcome by remorse at having had the following thought (verse 68): "If Sītā had remained with her own husband, in the way the *rākṣasa* king's women remain with him, and if, therefore, Rāvaṇa had not abducted her, then that would have been a good thing (*sujātam*) for him [Rāvaṇa]." Hanumān is thus remorseful at having made an unflattering comparison between Maithilī, who is of extraordinary beauty and virtue, and the *rākṣasa* women, and he is also distressed at the thought that because of Rāvaṇa's assault on Sītā, all the splendor and majesty of Laṅkā that he sees before him will be destroyed.
4) Hanumān's thought (verse 68) was as follows: "If the monkey lord Sugrīva were to abduct the wives of the *rākṣasa* king and hold them captive, just as Rāvaṇa has forcibly abducted the lawful wife of Rāghava, then that would be a good thing for him [i.e., Sugrīva]." (Compare Cm's second interpretation of verse 68 above.)
5) Hanumān is remorseful at having uncontrollably (*haṭhād*) praised Rāvaṇa's splendor and so having perhaps entertained the thought: "If Sītā too were to have been as passionately in love with him [Rāvaṇa] as were his own wives, then that would be a fortunate thing (*sujātam*) for him [Rāvaṇa]." The idea is that [he had this thought] under the influence of the wonder engendered by seeing Rāvaṇa's extraordinary majesty and for that reason he will later say "*aho vīryam aho dhṛtiḥ*" (5.55.1144*, *pāda* b) and, having spoken unthinkingly in this fashion, he feels remorse. And therefore Hanumān is overwhelmed with remorse at the following thought: "Seeing that Sītā is the foremost in virtue, that is to say in fidelity to her husband, what have I said? This person [Rāvaṇa] has committed a terrible crime against her."

We feel that Cg's first explanation best suits the context and have translated accordingly.

Ct, Ck have the alternative reading *āttarūpa*, literally, "having an assumed form," which they then understand to modify *laṅkeśvarah* and interpret as a reference to Rāvaṇa's assumption of the deceptive guise of a brahman at the time of his abduction of Sītā. This reading—although it has been rendered by virtually every translator, with the exception of Shastri (who appears to ignore the term entirely) and Raghunathan—is based on a very poorly supported text. The translators render it as follows: "*sous un costume d'emprunt*" (Roussel 1903, p. 482); "*unter trügerischer Gestalt*" (Simon 1934, p. 45); "assuming an illusory form" (Dutt 1892, p. 916). Both Ct, Ck note the critical reading as a variant, the latter explicitly ascribing it to "Yadvābhaṭṭa," "Mr. Alternative Explanation," a derisive reference, probably to Cg. Ck goes on to critique Cg's interpretation on the grounds that "in taking *rūpa* as an affix, [Cg] is laboring under a major delusion." "Moreover," he argues, "if we take the term *ārtarūpa* in the sense of 'suffering from remorse,' the prior member of the compound, *ārta*, would be sufficient to express the meaning and the latter member, *rūpa*, would be otiose." In addition to the above-mentioned textual justification of the critical reading, it may be noted that Ck's and Ct's reading involves an unusual dislocation between the adjective and its referent.

Cs provides a typically idiosyncratic reading of the term in understanding the epithet to refer to Rāvaṇa. His reasoning is that Rāvaṇa, having committed the despicable crime of abduction against the chaste and virtuous Sītā, will, after his death, be filled with remorse, for he will surely (*dhruvam*), that is to say, irrevocably, be consigned to eternal misery (*kaṣṭam*), that is, to that dark [hell] known as Pañcakaṣṭa, "Five Miseries." Cs goes on to make the interesting observation that there are two souls (*jīvas*) in Rāvaṇa's body. The fate of the good one is expressed in the preceding verse, that of the other one in this verse. According to Pandit Shrinivas Shastri, Cs's remarks refer to Rāvaṇa's ambivalent nature and are not to be understood as suggesting that he literally has two souls.

"virtues" *guṇataḥ*: As several commentators note, the most noteworthy of Sītā's virtues is her absolute devotion to her husband. It is this we are to assume that strikes Hanumān as a reason for the unlikeliness of finding her among Rāvaṇa's women.

"mighty" *mahātmā*: Our translation follows Ck, who glosses this term as *mahābalaśarīraḥ*, "having a very powerful body," while Cg interprets it as "even though born of a great lineage." Cm, Cs understand the epithet as applying to Hanumān. See note on 5.8.13.

"foul offense" *kaṣṭam*: Some commentators understand this term differently. Thus, Cg's first explanation of the verse takes it as the expletive "alas," an interpretation followed by Simon (1934, p. 45). In his fourth explanation, he reads it to mean "reduced to a wretched state, ruined." Cs, as noted above, seems to understand it to be the name of a hell.

The meter is *upajāti*.

Sarga 8

1. Following verse 1, D3,5–7,9,S insert two lines [263*] that further describe the bed in terms of the precious materials used in its composition.

2. Following verse 2, D5,7–9,T2,G2,M2,3, (T3 after 3ab; D3,G1,3 after 263*) insert two lines [264*] wherein Hanumān sees a couch of gold, perhaps visualized as placed on the platform on which the bed in verse 1 seems to be standing.

3. "female attendants holding . . . in their hands" *-hastābhiḥ*: Ct, Ck register their concern about the irregularity of fanning a monarch while he is asleep in his pleasure chamber. Ct raises the additional objection that these female attendants would surely have spied Hanumān. They answer the latter objection by asserting that these are not real women but rather mechanized statues in the form of women (Ct). Ck explicitly addresses the first issue. He understands that the umbrella and fly whisks are merely ornamental in the sleeping chambers, whereas in the assembly hall they serve as the insignia of royalty.

5–9. "garments shot with gold" *mahārajatavāsasam*: We follow those commentators who understand *mahārajata* as "gold" and understand the garments to be interspersed with gold thread (cf. Cg's *hemacittavāsasam*).

"streaks of lightning" *sataḍidgunam*: Ct, Cr, Cm observe that in the cloud simile the lightning stands for the gold worked into Rāvaṇa's garments.

"like Mount Mandara slumbering" *prasuptam wa mandaram*: Cg remarks that by "slumber" the mountain's immobility is indicated. Ct remarks that in the simile Rāvaṇa's arms correspond to the trees and his nose, etc., to the thickets. See verses 13 and 19 and their corresponding notes below, where it appears that Rāvaṇa here has only two arms and one head.

"And there . . . he lay": We have added this phrase for the sake of clarity.

10. "breathing like a great hissing serpent" *niḥśvasantaṃ yathā nāgam*: Those commentators who remark on the word *nāga* here (Ct, Ck, Cm) understand the word in its common meaning of "elephant." We, however, agree with Dutt (1892, p. 917), who remarks: "The commentator [Ct], however, interprets: *like an elephant. Serpent* is, I fancy, a happy rendering of *nāga*." Shastri (1957, p. 358) and the translation of Tapasyananda (1983, p. 55) also follow this interpretation. The deep breathing—in anger, agitation, or otherwise—of a powerful man is conventionally compared to that of serpents in the Sanskrit epics; see 4.33.2–3 and note. See also verse 26 below and 5.4.11; 5.13.30–31, and 5.20.28 and note. See note on 5.54.10.

"greatly agitated" *paramodvignaḥ*: Ct, Cm see more loathing than fear here, remarking that "Hanumān is revolted by the thought that 'this evil wretch has abducted the goddess.' " Cr, however, understands the allusion to be to Hanumān's extraordinary tenderheartedness (*dayālutvātiśayaḥ*), glossing the adjective as "characterized by mental agitation caused by the realization that all of Rāvaṇa's majesty would soon be destroyed." See 5.7.68 and 69 and notes.

"drew back as if in fear" *apāsarpat subhītavat*: Ct explains as follows: "He drew back just as someone who comes face-to-face with a *piśāca*, etc., would be unable to stand his ground out of fear." Ck provides a slightly different resolution: "He drew back . . . thinking, 'One ought not remain near such an evil creature.' "

12. "resembled mighty Mount Prasravaṇa" *yathā prasravaṇaṃ mahat*: We are in agreement with Ck, Cr, Cs and what appears to be a northern gloss recorded in Ñ2,V1, B,D6 (*yathā prasravaṇo giriḥ*) in understanding the reference to be to a mountain of this name, despite the unexpected neuter case of the noun as a referent to a mountain. Mount Prasravaṇa is well attested as a site connected with the *Rāmāyaṇa* tradition (4.26.1 and 4.27.1 and notes, where Mount Prasravaṇa is apparently identified with Mount Mālyavant); and the use of a mountain as an *upamāna* here seems more appropriate to us than that of a waterfall, the primary meaning of *prasravaṇa*. We feel this because of the conventional association of elephants with mountains and because the image of motionlessness suggested by the sleeping Rāvaṇa at verse 7 above (*prasuptaṃ*

mandaram) conforms poorly to the noise and motion of a waterfall. Cg alone among the available commentators glosses *nirjharam*, "waterfall." Dutt (1892, p. 917), Shastri (1957, p. 359), Simon (1934, pp. 46–47), and Raghunathan (1981, p. 360) all have the sense of "waterfall," while Roussel is ambiguous with his "*le grand Prasravana*" (1903, p. 484). See Guruge 1960, p. 66; Pargiter 1894, p. 257; Dikshitar 1934–1935, p. 580; Das 1896, pp. 51–52; and Law 1954, p. 183 for discussions on the location of this mountain and its identification with Mount Mālyavant. According to Law (p. 183), the *Hemakośa* identifies Mālyavāngiri with Prasravaṇagiri; but compare Bhavabhūti's *Uttararāmacaritam* (following I.25), where they are represented as two different hills. See 5.63.1.

"indomitable elephant bull" *gandhahastini*: Literally, "scent-elephant." As Ct, Cr, Cg, Cm explain, this is a technical term for an elephant whose scent inspires fear in other elephants. The term is well attested in the literature in the sense of an invincible elephant. See Apte, s.v. *gandhebhah*, etc. We have therefore not followed those commentators (Ck, Ct, Cs) who understand "rutting elephant." Ct does not appear to distinguish the two meanings, glossing *gandhahastini* as both "an elephant from which other elephants flee" and "a rutting elephant."

13. "two arms" *bhujau*: Note how the description of Rāvaṇa makes no allusion to the ten heads and twenty arms that are characteristic of his extraordinary physiognomy. See note on verse 19 below and 5.20.24,26; 5.47.2–14 and note. Compare 3.30.8, where Rāvaṇa is said to have twenty arms.

"huge" *mahātmanah*: So Ct, Ck understand. The latter—who dislikes the attribution of any moral virtues to Rāvaṇa—remarks that we are to understand all instances of this term in connection to Rāvaṇa in this sense. See note on 5.7.69 above.

14. "blows" *āpiḍita-*: Literally, "paining, injuring." This word, and its most frequently recurring variant *āpīdana*, are glossed as *yuddha*, "battle," by Ct, Cr, Ck. They do not offer, nor can we find, any lexical citation in support of this definition. We therefore agree with Pandit Shrinivas Shastri in deriving the meaning of this term from the root meaning of *pid*. Ct observes that the real meaning of the verse is that Rāvaṇa cannot be killed even by such powerful divine weapons as the *vajra* (thunderbolt) and the *cakra* (discus).

"Viṣṇu's discus" *viṣnucakra-*: Cs is unwilling to concede the inefficacy of Viṣṇu's mighty discus, Sudarśana, and offers two alternative explanations: 1) He understands *cakra* to mean "army" and thus takes the compound to refer to the *ganas*, or "hosts," of the gods. It is they, he argues, who have wounded Rāvaṇa with all different sorts of weapons. By this interpretation, he continues, the infallibility of Sudarśana remains uncompromised; 2) He proposes that the discus mentioned in the verse is a different one than that of the Lord (Viṣṇu).

15. "His hands": This has been provided for the sake of clarity.

16. "iron beams" *parigha-*: see 5.3.30, 5.40.31–32, etc.

19. Ct alone among the available commentators takes cognizance of the apparent contradiction between the representation of Rāvaṇa as having two arms here and as having twenty elsewhere. He remarks, "From the mention of his two arms here, we are to understand that he actually has ten heads and twenty arms only when he is engaged in battle." See note 13 above.

20. "immense" *paripūrṇābhyām*: Literally, "full, complete." We follow Cg, who understands "long and rounded." Cr interprets this to mean "marked with auspicious signs."

"with its twin peaks" *śṛṅgābhyām*: This is either a reference to a tradition that Mount Mandara has two summits or perhaps a kind of *adbhutopamā* in which the fact of the

arms existing in duplicate is transferred to the peaks. See Gerow 1971, p. 148. See note on 5.20.26 for a similar use of this idea in a figure.

21–22. "powerful exhalation" *mahān . . . viniḥśvāsaḥ*: Of the translations consulted, all follow the text of either the commentator Ct or, in the case of Raghunathan, Cg, whose manuscripts read *mahāmukhāt*, "from his great mouth." This reading is found in Ñ2,D7–9,T1,3,G2,3,M1,3.

"mango and *pumnāga* blossoms . . . *bakula* flowers" *cūtapumnāga- . . . bakula-*: According to Ck, who is quoted to that effect by Ct, the fragrance of *bakula* blossoms is a characteristic of the breath of preeminent persons. Ct remarks that the smell of mango, etc., on Rāvaṇa's breath results from his having used substances perfumed with these articles.

"*-pumnāga-*": Monier-Williams, s.v., identifies this plant as either a *Rottleria tinctoria* (Roxb.) or *Calophyllum inophyllum* (Linn.). Both are trees known to the Indian subcontinent. The former, also known as *Mallotus philippinensis* (Hook), has a capsule covered with thick bright red powder used for dye. The flower is not known for its scent. The latter (*Calophyllum inophyllum*), commonly cultivated for its seeds, which yield oil, has a fragrant white flower and, given the context, must be the flower envisioned by the poet. Cf. Brockington (1984, pp. 104–5), who identifies the tree as *Calophyllium inophyllum.*

"*bakula*": The *bakula* (*Mimusops elengi* [Roxb.]) is a large evergreen tree with a fragrant, white flower. It is found throughout the Indian subcontinent. See Brandis 1906, p. 425 and Monier-Williams (s.v.).

"savory foods" *mṛṣṭānna-*: Ct explains "bearing the aroma of excellent foods of all six flavors." See 1.51.22 and note and Vyas 1967, p. 203.

"strong drink" *pāna-*: Literally, "drink." This is glossed variously by the commentators as *surā*, "wine," and *madhu*, "honey-wine." Ct interestingly observes that in keeping with the left-handed (tantric) ritual practices associated with his being a *rākṣasa*, Rāvaṇa has drunk wine as part of his performance of *pūja.*

23. "slightly awry" *-apavṛttena*: We follow the suggestion of virtually all the commentators (Ck, Ct, Cr, Cg, Cm) that Rāvaṇa's diadem has been pushed somewhat out of place in his sleep.

25. "eyes were bloodred" *ksataɟeksanam*: Our translation follows Ck, who alone among the available commentators comments on this term. Shastri (1957, p. 359) and Roussel (1903, p. 484) subject the term to the somewhat forced reading of "exposing his scars."

26. "Dark as a heap of black beans" *māṣarāśipratikāśam*: Literally, "like a heap of *māsa* beans." Only Cr among the available commentators remarks on this simile, observing that Rāvaṇa's similarity to the heap of beans derives from his dark blue black color. On the basis of some reading of this expression that we cannot determine, several translators have come up with rather different interpretations. Dutt (1892, p. 918) and Simon (1934, p. 48) seem to understand *māṣa* in the sense of "unrighteousness," whereas Roussel (1903, p. 485) and Shastri (1957, p. 359) understand it as "light." We find no support for these readings either in the commentaries or lexicons.

"like a hissing snake" *nihśvantam bhujaṅgavat*: For comments on this image, see note to verse 10 above; compare 5.13.30–31 and 5.20.28.

28. "The great *rākṣasa* lord was fond of his wives; and there, in his hall, Hanumān saw them clustered at their master's feet" *pādamūlagatāś cāpi dadarśa sumahātmanah / patnīh sa priyabhāryasya tasya rakṣaḥpater grhe*: Literally, "And there, in the hall of the great *rākṣasa*

lord—so fond of his wives—he saw his wives clustered at his feet." The words "Hanumān" and "their master's" have been added to disambiguate the English pronouns.

29. "unfading garlands" *amlānamālya-*: Such garlands are a conventional attribute of divinities in Indian literature, and Ct observes that this reference indicates that the women are the daughters of the gods.

30. After this verse (or, in some cases, verse 32), many northern manuscripts insert a passage of twelve lines [274*], which further describe Rāvaṇa's women and his splendid appearance in their midst.

31. "Near their ears . . . armlets": *śravanānteṣu . . . aṅgadāni*: As the commentators note, the armlets are near the women's ears because they are pillowing their heads on their arms as they sleep.

32. "palace" *vimānam*: We are unwilling to concur in the opinion of the commentators, who understand *vimāna* here to refer to a kind of couch or bed. Only Ct remarks that "other" (unspecified) commentators understand the reference to be to the Puṣpakavimāna itself. We reject the former option because of the absence of lexical support for the sense "bed." The commentators' reluctance to accept the most obvious interpretation of the term may derive from a sense that it is unlikely that the poet intends the whole palace to be illuminated by the faces of the women in one of its rooms. On the other hand, just this kind of conceit is found elsewhere in the passage, notably at verse 47, where it said that Mandodari's extraordinary beauty seems to adorn the whole building. Translators are divided as follows: Shastri (1957, p. 360), "hall"; Dutt (1892, p. 919), "terrace"; Roussel (1903, p. 485), "*la salle*"; Simon (1934, p. 48), "*Ruhebett*"; Raghunathan (1981, p. 362), "aerial car"; and Tapasyananda (1983, p. 57), "edifice."

33. "during the pauses in their lovemaking" *avakāśesu*: Literally, "in the intervals." Cr understands *anyasaṅgamahetukeṣu avakāśeṣu*, "during intervals arising from [Rāvaṇa's] making love with others." This, however, seems to fit poorly in the context in which both Rāvaṇa and all of his wives are represented as simultaneously asleep. The other available commentators are silent on this expression. All translators consulted, with the exception of Raghunathan who, we believe, has interpreted the word correctly as "when there occurred an interval" (p. 362), understand the term in its other common designation of "space, place" and have translated variously as "where they had been seated" (Shastri 1957, p. 360); "where they were seated" (Dutt 1892, p. 919); "*an ihren Plätzen*" (Simon 1934, p. 48); "here and there" (Tapasyananda 1983, p. 57); and "*ça et là*" (Roussel 1903, p. 485).

Following verse 33, D5,7–9,S insert 276*, a passage of two lines further describing the sleeping women.

34. "buoy" *potam*: Most commentators gloss *plavam* or some other term with the sense of "small boat." We have chosen "buoy" to better convey the image of the slender arms of the woman around the bulbous body of the lute.

35. "*maḍḍuka*": The commentators explain that a *maḍḍuka* is a kind of musical instrument, and this seems appropriate to the context. Apte, s.v. *maḍḍuḥ, maḍḍukaḥ*, says these words mean "a kind of drum" and refers to his entry *mañkutaḥ*, where he defines "a kind of musical instrument (v.l. *maḍḍuka*)" and cites the passage under discussion. Neither the critical apparatus nor any edition that we have consulted supports the variant *mañkuta* here. However, Roussel (1903, p. 485) and Shastri (1957, p. 360) seemingly had access to a text with this variant, for they leave this term untranslated as *mañkutaḥ* (Shastri, *mañkukaḥ*). Monier-Williams (s.v.) understands *maḍḍuka* as *maḍḍu*, "a kind of drum." Dutt (1892, p. 919) leaves *maḍḍuka* untranslated and refers to Ct's

explanation. Other translations consulted have "drum" (Raghunathan 1981, p. 362; Simon 1934, p. 48, "*Trommel*") or "percussion instrument" (Tapasyananda 1981, p. 57). Vyas (1967, p. 229) describes a *madduka* as a type of drum.

36. "*paṭaha*": According to Apte (s.v.), this is a type of drum. The commentators are silent. Vyas (1967, p. 229) identifies this as a drum (p. 230, figure 86).

37. After 37ab, D5,7,9 insert a passage of two lines [227*]. This insertion leads to a rather different reading, aligning 37ab with 277*1 as halves of a single *śloka*, and 277*2 similarly with 37cd: "Yet another lovely lotus-eyed woman lay sleeping hugging her flute (v.l. *vinā*), as a loving woman filled with desire might embrace her beloved in secret (v.l. *vara*, "her beloved bridegroom"). Still another—restrained and skillful in dancing—embraced her *vipañci* (a type of stringed instrument, a type of lute) as if she had fallen asleep with her lover."

38. "*mṛdaṅga*": A type of drum. See Vyas 1967, p. 229.

39. "exhausted by her passionate lovemaking" *madakṛtaksamā*: See note on verse 41 below for our reading of this compound.

"*paṇava*": A type of musical instrument or a small drum (s.v. Apte). Vyas (1967, p. 229) identifies this as a drum.

40. "*ḍiṇḍima*": A type of musical instrument or a type of *paṇava*. See note above. According to Vyas (1967, p. 229), this is also a drum.

Our translation follows the interpretation of Ct, Cr, Cm, and Cg's second of three alternatives. Cg's other interpretations are 1) Embracing her *ḍiṇḍima* as she had embraced it before, the woman had fallen asleep clutching it as one might a young child; and 3) The woman had grasped her *ḍiṇḍima* in order to play it. Nonetheless, when the time to play had come, she had fallen asleep with her *ḍiṇḍima* still strapped on—as if clutching a young child.

41. "*ādambara*": Apparently another type of drum. See Vyas 1967, p. 229.

"stupefied by drink" *madamohitā*: The terms *mada* and *matta* as used in this passage are perhaps intentionally ambiguous, suggesting both passionate erotic excitement and intoxication. We have translated each occurrence in the way it seems best to suit the individual context of the verse. Thus, at verse 39 above, where the sleeping woman is said to experience "fatigue," we have translated *madakṛtaksamā* as "exhausted by her passionate lovemaking." Here, where the sleeping woman is said to be *mohitā*, "stupefied," we have preferred to take *mada* as "intoxication *or* strong drink."

42. "jug of water" *kalaśīm*: According to Cg, we are to understand not only, as in other commentaries, that the woman has been splashed with the water that she was carrying and therefore resembles a garland sprinkled to keep it fresh; but that by mentioning the various colors of the garland, the poet is suggesting that the water the woman has spilled is dyed. Cg also understands that the woman described in this verse is Rāvaṇa's water-cup bearer and therefore is to be distinguished from his wives.

44. "Exhausted by passionate lovemaking" *madavihvalā*: See note on verse 41 above.

48. "fair" *gaurīm*: Ck, Ct gloss as *pītām*, "yellow," while Cm regards Mandodarī as having a complexion the color of turmeric (*haldī* or *haridrā*). An erotic or romantic preference for women of fair or golden complexion (compare the reference to "golden Kaikeyī" at 2.9.44 and note) is well established in Indian culture. Cm may be indirectly referring to the practice among some South Indian women of coloring the face with turmeric. See 5.13.46.

"deeply beloved queen of the inner apartments" *iṣṭām antaḥpureśvarīm*: As various commentators point out, Mandodarī is said to be beloved or cherished in that she is

the special favorite of Rāvaṇa, and as such she is the mistress of all the affairs of the inner apartments. See notes on 5.20.37 and 5.56.66.

"saw": The translation provides this verb.

49. "excitement . . . rejoiced" *harṣeṇa . . . nananda*: Several commentators attempt to distinguish between the emotions expressed by the words *harsa* and *nananda*. The general consensus is that the former refers to physical manifestations such as changes of facial expressions (Ct, Ck, Cm) or the bristling of the hairs of the body (Crā) and the latter refers to a mental state (Ct, Ck, Cm). Cr observes that *harsa* refers to Hanumān's satisfaction arising from the impending success of his mission. Ck defines *ānanda* as mental satisfaction and notes that Hanumān's pleasure derives from his thought that now that he has located Sītā, the danger posed to the monkeys by Sugrīva on their return will be removed. He also observes that there is no greater joy than the saving of one's own life.

50. Several commentators note that the behaviors described here are species-specific (*jātidharma*) ways of expressing pleasure. Several—evidently concerned that such a flamboyant demonstration might betray Hanumān's presence to the guards or residents of the harem, also remark that he did all these things very quietly or in secret.

"capered about" *jagāma*: Literally, "he went." Ct, Cm, Ck wish to make *stambhān*, "columns," do double duty as the goal of Hanumān's motion as well as the direct object of *arohat*, "bounded up."

The meter is *upajāti*.

Sarga 9

3. "drinking hall" *pānabhūmau*: The mention of Rāvaṇa and his sleeping women in verses 4ff. makes it clear that Hanumān has not shifted his search from the *rāksasa* lord's bedchamber. Why then does it say that he now wanders the drinking hall? This seeming lapse has troubled some of the commentators. Cg notes, " 'in the drinking hall' means somewhere other [than the bedchamber]." Crā is more specific, noting: "The half verse beginning with *anyeyam itı* has been composed carelessly. Because of the description of his [Hanumān's] seeing Rāvaṇa and his women once again in the drinking hall, we are to understand that, having searched briefly elsewhere, he now examines the drinking hall, etc., in order to make a more careful search." This last point seems also to be the one Ck has in mind when he suggests adding the phrase "in order to search it properly."

After verse 3, a large number of southern and northern manuscripts insert one line [292*] where once again a reference to Hanumān's search of the drinking hall is made. It should be noted that virtually no manuscript consulted for the critical edition omits mention of this room.

4. "the women": The noun has been added for the sake of clarity.

5. "*murajas*": A type of drum.

6–7. "Rāvaṇa": The word is supplied to flesh out the uncertain critical reading *samsuptam*, "sleeping." See note below.

"having left off his lovemaking" *ratābhırata-*: Literally, "gratified by lovemaking." Our interpretation follows that of Cm, who explains simply that Rāvaṇa is sleeping because of the fatigue of lovemaking. Cg distinguishes the word *rata*, which expresses, he says,

"sexual gratification" from *abhirata*, which, he says, refers to the many "different postures" (*karaṇabandhādikam*) enumerated in the *Kāmaśāstra*. See *KāmSū* 2.6.

"lay sleeping" *-samsuptam*: This reading is marked as doubtful by the critical edition. Although poorly attested (Ñ1,T1), the reading of the influential text of Ct (also Ck) is *ratādhikena saṃyuktām*, "fit for extraordinary lovemaking," which then describes the drinking hall rather than Rāvaṇa. Roussel (1903, p. 487), Dutt (1892, p. 921), and Simon (1934, p. 51) all follow this reading.

"conversing about matters of beauty" *rūpasamllāpaśīlena*: This and the following expressions seem to be apposite descriptions of women whose lives are utterly circumscribed by the world of the *antaḥpura*. The commentators are in general agreement that these women spend their time discussing their own and each other's personal appearance. Cg, however, offers as an alternative "given to praising Rāvaṇa's good looks." Ct thinks that the women are talking in their sleep.

"discussing the proper meanings of their songs" *yuktagītārthabhāṣiṇā*: We follow the majority of commentators in our translation. Cm suggests that the phrase means that the women were skillful at expounding the *Bharataśāstra* (i.e., the *Nāṭyaśāstra*).

"knowledgeable about the proper time and place for various activities" *deśakālābhiyuktena*: The phrase "for various activities" has been added to the translation for clarification.

"the appropriate words for all occasions" *yuktavākyābhidhāyinā*: We add the words "for all occasions," in consonance with Cm's explanation, *avasarocitabhāṣiṇā*, "saying what was appropriate to the occasion."

The texts of Ct, Ck, like a number of southern manuscripts (D7–9,G1,2,M1), also contain two additional verses [295* (= GPP 11.9–10)] in which it is stated that Hanumān saw elsewhere yet another thousand women who are described in virtually the same terms as the women in verses 6–7. These repetitive and poorly attested verses have, nonetheless, been rendered in the translations of Shastri (1957, p. 361), Dutt (1892, p. 921), Simon (1934, p. 51), Roussel (1903, p. 487), and Tapasyananda (1983, p. 59). Ck stoutly defends these verses and even remarks contemptuously that "a certain other commentator (i.e., Cg) proceeds on his way, having dropped them."

10. "gazed upon" *dadarśa*: On the subject of Hanumān's renewed examination of the drinking hall, Ct observes that the first time he confined his gaze exclusively to the women and only now casts his eyes upon the luxurious contents of the palace.

13–15ab. "*vārdhrāṇasakas*": No commentator is able to specify with any certainty what sort of creature this is. Most offer three alternative explanations (cf. critical notes, p. 479), each one based on a purāṇic, lexical, or other source. Suggestions are that the creature is 1) a bird with a black neck, red head, and white wings, perhaps the black-necked stork, *Ciconiidae xenorhynchuse asiaticus* (Ali and Ripley 1968–1974, vol. 1, p. 104); 2) an old goat; and 3) the rhinoceros (*khagamrga*). See Vyas 1967, p. 205, who understands the reference to be to a type of bird.

"*sauvarcala* salt" *-sauvarcala-*: We have provided the word "salt." This is most likely a type of salt that comes from the region of Suvarcala. Cm understands *rucakaḥ*, that is to say, Sochal salt. Vyas (1967, p. 203) identifies it as saltpeter, or potassium nitrate; Sharma (1971, p. 237) understands it as "a special kind of salt." Guruge (1960, p. 148) tentatively suggests "curry leaves."

"*krkaras*": According to the commentaries, this is a type of bird. Both Monier-Williams and Apte (s.v., respectively) understand it to be a partridge. PW (s.v.) understands "*eine Art Rebhuhn, Perdix sylvatica.*" According to Ali and Ripley (1968–1974), vol. 2, p.

35), the genus *Perdix* is rare in the Indian subcontinent. On the other hand, if it were a game bird in ancient times, its numbers may have been diminished through hunting, while its very rarity could account for its placement among the luxuries of Rāvaṇa's table.

"*cakoras*": A chukar, *Alectoris chukar*. Monier-Williams (s.v.) identifies this bird as a *Perdix rufa*.

"*ekaśalya* fish": Literally, "one-spear [lance] fish." Perhaps this refers to the way in which the fish is either caught (see Hora 1952, pp. 68–69) or possibly even prepared. See 3.69.9–10, where reference is made to fish being killed with arrows. We are unable to find a reference to a fish of this name in any of the standard reference works.

"soft delicacies" *lehyam*: See 1.51.23 and 5.1.22 and note.

"along with various kinds of condiments: sour, salty, and pungent" *amlalavanottamsair vvndhai rāgaṣādavaih*: The commentators are clearly uncertain as to the precise meanings of these culinary terms. We are basing our interpretation on the first explanations of Cg, Ct, respectively. Cg defines *sāḍavas* as "foods containing the six flavors" and *rāga* as "white mustard." He thus understands the expression to mean "various [pungent] foods prepared with white mustard and having all the six flavors, but principally sour and salty." Ct, as his first explanation, understands *rāgaṣādavas* (v.l. *rāgakhāndavas*) as foods in which the pungency—the agency that dispels the jading of the palate—consists of the sour and the salty flavors. Cg's second interpretation, given by several other commentators, including Ct (second interpretation), Ck (second interpretation), and most notably Cm, more elaborately quotes various sources to support the notion that *rāga* and *sāḍava* are sweet preparations (foods to be licked, Ck) flavored with grape and pomegranate juices. The difference between the two appears to be one of consistency rather than kind. Ck claims that although there is no distinction in the ingredients, they are to be distinguished by the way they are prepared (*upādānāvišese 'pi kriyābhedād bhedah*). Thus, when *rāga*, which is of a thin consistency (*virala* [*kalka*, "viscous," Ck]), is thickened (*sāndra*) by straining it through cloth (*vastragalitam*), it is called *sāḍava*. (Cg, Ck know this from a text called the *Pradipa*; Cm, Ct cites this from a *smrti*). Ck attributes the opinion that this refers to a kind of sweet preparation to be licked to an author he calls Bāhaṭa.

Ct (third explanation, ascribed to "others," *anye*) and Ck (first explanation) give the definition of *sāḍavas* as sweet cakes (*pūpā/āpūpā*) colored with various food colorings such as turmeric (Ck) or saffron (Ct). Ck breaks the word *sāḍava* into *sāḍa*, which he derives from *sat*, "six," which he explains as "prepared with the six flavors" (see 1.51.22 and note); and *ḍa* (*va*), which functions in this compound as an *ādeśa*, or substitute, for *āpūpā*, "cakes," on the analogy of the compound *prsodara*. He then reads the compound as both a *karmadhārya*, "cakes prepared with the six flavors," and a *dvandva*, "foods prepared with the six flavors and cakes."

Guruge (1960, p. 148) explains it as "a type of sweetmeat," defined by the commentators as "the essence of grapes, pomegranates, etc." Omprakash (1961, p. 112) explains: "A preparation of juices from fruits such as pomegranates and raisins was called *rāga*, if it was liquid in form and *ṣāndava* (erroneous for *ṣāḍava* or [v.l.] *khāndava*) if the juices were reduced to a thick consistency." Sharma (1971, pp. 233–34, note 13) quotes Omprakash's explanation. Vyas (1967, p. 203) understands "a preparation made of honey, sugar and fruit-juice."

15cd–16. "fruit strewn among the drinking vessels" *pānabhājanaviksiptaih phalaih*: The expression is semantically awkward. Cr, the only available commentator to discuss the phrase, understands it as though *pānabhājana* were either in the instrumental plural or

not compounded with *viksipta*, and thus he would understand the drinking vessels to be one of the articles strewn about the floor. This approach seems to be followed by Simon (1934, p. 52) and Dutt (1892, p. 922). Shastri, like us, understands a *saptamī tatpurusa*, but in the unhappy sense of "fruit arranged in small dishes" (1957, p. 362), as does Tapasyananda with "various kinds of fruits kept in dishes" (1983, p. 60). Roussel confuses the issue, misconstruing *pānabhājana* as "liquor and meats" (*les liqueurs et les viandes*) (1903, p. 488). Raghunathan seems to read the compound in two different ways in rendering "drinking cups overturned and fruits fallen from their trays" (1981, p. 364).

17. "beds" *śayāsanaih*: In view of the use of this term in the singular at 5.8.1, we think that understanding the compound as a *dvandva*, as has been done by Roussel (1903, p. 488), Tapasyananda (1983, p. 60), Simon (1934, p. 52), Raghunathan (1981, p. 364), and Shastri (1957, p. 362) is not warranted. The commentators are silent here but agree at 5.8.1 that the reference is to a type of bed or a platform on which bedding is placed.

18–19. "he saw": This has been added at the suggestion of Ct, Ck, Cr and following the suggestion of the critical editor in his note to the passage (Jhala 1966, p. 480). Note that the critical reading of *mrṣṭāḥ*, "flavored," is doubtful. D5,8,T2,3,G2,M2,3, and Cm, Cg read instead *dṛstāḥ*, "were seen."

"both natural and fortified" *surāḥ krtasurā api*: The commentators seem to be slightly divided in their understanding of the difference between the two sorts of spirits. We follow the lead of Ct in understanding *kṛtasurāḥ* as "spirits produced by distillers," i.e., distilled spirits or fortified wines. We are not, however, so sure about his explanation of *surāh* as "spirits naturally produced from trees such as the *kadamba*." Cg sees the distinction as between *divyāh surāh*, that is, "wines of the *vāruṇī* sort produced during the churning [of the ocean] for the nectar of immortality" and *krtasurāh* or "artificial or man-made wines, such as those listed in the verse." We feel the intention is clearly to distinguish naturally fermented wines from fortified wines and distilled spirits.

20–21. "*jāmbūnada* gold": See 5.2.53; 5.3.8–11; 5.5.32–33,39; 5.6.13; and 5.45.3,4 and notes. See note on 5.3.35–37.

25. The syntax of this verse is unclear and the verse itself elliptical. As Cg remarks, the instrumentals in *pāda* ab can be read as either indicating accompaniment or as indicating the cause of the conditions described in *pādas* cd. We have supplied the phrase "he saw." The entire verse is omitted from two *devanāgarī* manuscripts, including the manuscript of Ct. As a result, those translations that depend most heavily on Ct's version also lack this verse.

26. "empty" *śūnyāni*: According to Ct, Cm, Ck, this means that the beds were empty of their master and therefore that the women are embracing one another. However, this makes little sense, since all the beds except one would, in any case, be without the master.

27. "embracing her" *upaguhya*: We feel that what is being described in this verse, as in verse 5.8.44, is a woman who has taken the role of a man in her sleep to make love to another woman. This interpretation is avoided, however, by virtually all commentators and translators consulted. Cr correctly interprets *upaguhya* as "embrace" but like the others wishes to strip the gerund *upagamya*, literally, "to approach," of its powerful sexual connotation. For the commentators and translators understand that the woman has stolen the garment of another, has put it on, and fallen asleep next to her. Thus, Ck, Ct gloss *upaguhya* as *pravrtya*, "having put on," and then understand that the woman, now dressed in the other woman's clothes, has fallen asleep next to her. Compare the

translations of Raghunathan (1981, p. 365), Dutt (1892, p. 923), Roussel (1903, p. 489), and Simon (1934, p. 53).

28. "wore" *gātrajam*: We follow the unanimous opinion of the commentators who gloss *gātrastham*, "placed or worn on the limbs." A possible alternative explanation for this term, whose literal meaning is "produced from the limbs," would be that it is an otherwise unattested kenning for "body hair," cf. *gātraruha*.

29–30. "was blowing": The translation supplies this, as suggested by Cg, Cr.

"for the bath" *snānānām*: We follow the explanation of Cm, Ct, Ck, and Cr, who is quoting Ct, for this term. For all of them, with the exception of Cm, this is, however, a variant reading to which they prefer the reading *rasānām*. None of the commentators who read *rasānām* offer any specific interpretation of this highly polysemic term. Possible meanings would be "[fragrant] water, liquor, fragrant resin."

"Puṣpaka palace" *vimāne puṣpake*: Ct, Ck raise once more the issue of Hanumān's location, i.e., Is the *pānabhūmi* inside or outside of the Puṣpakavimāna? Their understanding is that the breeze carrying these smells has gone outside of the *pānabhūmi* and is wafting through the Puṣpakavimāna. Ct notes, however, that other commentators regard the *pānabhūmi*, etc., to be situated within the palace. See 5.7.10 and notes on 5.7.1,9 and notes.

32. "sleeping lotuses" *padminīnāṃ prasuptānām*: As Ct explains, the allusion is to day lotuses that close up at night.

33. Many northern manuscripts (Ś,Ñ,V,B,D2,6,10,11) insert after verse 33, in whole or part, a passage of four lines [309*], which further describes the *pānabhūmi*.

34. "by a concern for propriety" *dharmasādhvasa-*: Ct, Ck are concerned about the state of dress of the women viewed and note that we are to understand that Hanumān's concern arises from his recalling the śāstraic prohibition: "One should not gaze upon another's wife when she is unclothed." Note too their comments on the following verse.

35. "women of another man's inner apartments" *paradārāvarodhasya*: Literally, "the inner apartments of another man's wives." Ck, Ct are evidently concerned about the seeming redundancy between *dārāḥ*, "wives," and *avarodha*, "inner apartments, harem" or "the wives of a king" and attempt to distinguish the terms more clearly. They argue that the word *dārāḥ* refers to "women in general" while *avarodha* refers to "skillful women engaged in their proper activities." See note on verse 36 below.

"while they slept" *prasuptasya*: Ck, Ct continue to focus on the nudity of the women as the exacerbating factor. They argue that the word *prasupta* here suggests nudity because it is at the time of sleep that women's clothes become disordered.

36. The ambiguities in this verse permit a variety of interpretations. Specifically, the terms *viṣayavartinī* and *paradāraparigrahah* allow for a variety of understandings on the part of commentators and translators alike.

"quarters" *visayavartinī*: After considerable discussion, we have translated this term in keeping with the suggestion of Ct, Ck, Cg, and Pandit Shrinivas Shastri that *visaya* is to be taken in the sense of "realm" or "place." Cr offers another plausible alternative reading in which *visayavartinī* is glossed as "agitating the senses."

"the women of another man's household" *paradāraparigrahah*: We understand *parigraha* here in its general sense of "retinue of wives," particularly of a king, and read the compound with Cm as an appositional *karmadhāraya*. We believe that the term *paradāra* is used here, as above in verse 35, in the sense of Rāvaṇa's wives, rather than, as several commentators see it, as a reference to Rāvaṇa's having abducted the wives of third parties. Ct, Ck understand the compound as a *bahuvrihi*, "he whose harem consists of

other men's wives [i.e., Rāvaṇa]" and feel that Hanumān regards his having seen this sinful wretch as an additional violation of *dharma*. This interpretation has been followed by Simon, Dutt, and Shastri. Compare 5.49.15,22 and 5.53.24.

37. "showing him clearly what he had to do" *kāryaniścayadarśinī*: Literally, "showing the resolution with respect to what had to be done."

38. "unsuspecting" *viśvastāḥ*: Jhala in his critical note on this passage draws our attention to the fact that the northern manuscripts offer an alternative reading in an apparent attempt to avoid using this word. He suggests that perhaps the traditions represented by these manuscripts do so because of its other meaning, "widow" (Jhala 1966, p. 480).

40. "one should always expect to find a woman where the women are kept" *striyo hi striṣu dṛśyante sadā*: Literally, "women are always to be found among women."

41. "own kind" *yonih*: We follow Cg in understanding *yoni* in the sense of "species, kind" (*jātiḥ sajātīyaḥ*).

44. "to brooding" *pradhyātum*: A few *devanāgarī* and Malayalam manuscripts, including the influential text of Ct, read *prasthātum*, "set forth," a reading that is reflected in those translations based on the text of Ct.

After verse 44, Ś1,Ñ1,V2,D1–4,10,11 insert (Ñ2 partially inserts) an *upajāti* passage of twelve lines [313*] summing up the *sarga* and describing Hanumān's departure.

After verse 44, D5,7–9,S insert a passage of two lines [314*]: "Then majestic Māruti once again exerted himself and, leaving the drinking hall, began to once more search the city."

Sarga 10

1. The meter is *vaṃśasthavila*.

2. "she must . . . be dead" *mṛiyate*: Cr reads *na dhriyate* (= GPP 5.12.2) for the critical reading *mṛiyate* and understands it to suggest that, in staying alive, Sītā has demonstrated her capacity to accomplish the impossible (*aghatitaghaṭanāpatīyastvam*).

The meter is *vaṃśasthavila*.

3. "mere child" *bālā*: This is marked as doubtful in the critical edition, and because it is only two syllables, it makes *pāda* a hypometric in the *vaṃśasthavila* verse. A small number of manuscripts from both the north and the south have trisyllabic variants: B1,3 read *cābālā*, while T1,3,G1,M3, and (unattested in the critical apparatus) the text of Cg read *jānakī*.

"determined to preserve her virtue" *svaśīlasaṃrakṣanatatparā satī*: Most commentators stress the obvious fact that both Sītā's good conduct here and the highest path of *āryan* conduct in *pāda* d refer to her determination to preserve her chastity. Cr, alone, points out that the participle *satī* can be read nominally as "virtuous woman."

"in the noble path of *āryan* conduct" *āryapathe*: Literally, "in the path of the *āryans*." We have added the words "noble" and "conduct" for the sake of clarity.

The meter is *vaṃśasthavila*.

4. "hideous" *virūparūpāh*: Cr understands that the women are characterized by a variety of deformities that result from the mutilation of their bodies, such as the splitting of one nostril, etc., which he sees reflected in the adjective *virūparūpāḥ*. Cg understands the term to refer to their limbs being either too large or too small and distinguishes the

adjective from the similar *vikrtāh*, "deformed," which he sees as referring to irregularities of costume.

"dark" *vvarcasah*: Literally, "lacking radiance." In light of the cultural valorization of fairness and its association with high social status alluded to at note 5.8.48, we are convinced that the reference here to "lacking radiance" is to the dark complexion of the *rākṣasa* servant women. Only two of our commentators deal with this term. Cg glosses *nisteṣaskāḥ*, "lacking radiance, splendor," and this reading of the term is reflected in virtually all previous translations. Cr takes the *upasarga vi* in its pejorative sense rather than privative and understands "characterized by a frightful radiance."

"women of the *rākṣasa* king" *rākṣasarājayositah*: The commentators are unanimous in pointing out that these are Rāvaṇa's servant women. The implication is, of course, that these women are not to be confused with the beautiful high-born women described above. See 5.7.5,30–63; 5.8.29–49 and notes.

"large and ugly eyes" *dirghavirūpadarśanāh*: The translation follows the explanation of Cm, Cg, Ck, and the first explanation of Ct. Ct offers an alternative explanation, similar to that of Cr, whereby the adjective *dirgha* is seen as the first member of a *karmadhāraya* directly modifying *yoṣitaḥ*. The meaning, as expressed by Cr, would thus be that the *rāksasīs* have huge bodies and are constantly gazed upon by the hideous *rāksasas*.

The meter is *vamśasthavila*.

5. "mission" *pauruṣam*: We agree with Ct, Ck, Cr here in understanding this term in the sense of either *puruṣārtham*, "goal of man," (Cr) or "the object that was to have been accomplished by my courage that took the form of jumping the ocean" (Ct, Ck), as opposed to Cg who understands "valor directed toward an enemy." This interpretation has been followed only by Raghunathan, although many other translations understand the term to refer to Hanumān's "heroism" (in the form of leaping the ocean), which has been in vain.

"cruel rod of punishment" *sutīksnadandaḥ*: See 4.52.21–30, where similar arguments are used by the monkeys to express their fear of Sugriva.

The meter is *vamśasthavila*.

9. Crā, alone among commentators, attempts to find a specific reason for each of the characters named in the verse to be disgusted with Hanumān's failure. Jāmbavān will utter words of disgust, because it was he who, having boasted of Hanumān's prowess from the time of his birth, had sent him on this mission. Aṅgada, he argues, has been at odds with Hanumān since the disagreement over entering the cavern. The rest of the monkeys will be disgusted because their confidence had been aroused by Hanumān's boast that he would return successful in every way.

13–15. "paths through the gardens" *niskutāntararathyāh*: Our translation follows the interpretation of Cg, Cm, Ct, Cr. See 5.5.34–35.

"mansions" *vimānāni*: We disagree with Ct's interpretation of the term here as referring to the Puṣpaka and other flying palaces. We understand the word in its other common meaning of a seven-storied mansion.

"underground chambers" *bhūmigṛhān*: According to Ck, Cg, Cm, Cs, these are dwellings built in holes in the ground. Ck adds that they are covered. Compare 5.13.4 above.

"shrines" *caityagṛhān*: Cm believes these to be Buddhist shrines, while Cs takes them to be shrines dedicated to the gods. Cf. 5.13.15; 5.41.1; and 5.56 99.

"penthouses" *grhātgrhakān*: We agree with Ck, who understands "houses built on other houses," as opposed to Cm, who understands "houses built a short distance from the main buildings and used for pleasure," because the former seems to us more in

keeping with the tenor of 15cd, in which Hanumān is represented as going up and down in his search.

16. The phrase "in the palace" has been added to the translation.

18. "passageways inside the ramparts" *prākārāntararathyāh*: Cm, Ct think that these are passages leading to the homes of ministers' sons, etc.

"shrines" *caitya-*: Cg, Cm understand the term in this context to refer to [sacred] trees situated at crossroads.

"cellars" *śvabrāh*: Literally, "holes." We are unable to determine exactly what sort of structure or space is intended here. The commentators are generally silent, with the exception of Ct, who glosses *gartāh*, "holes." It is not clear to us whether these are similar or identical to the *bhūmigrhas* mentioned in the previous verse. Translators have offered a variety of conjectures. Thus, "big well" (Raghunathan 1981, p. 367); "holes" (Dutt 1892, p. 926); "*grottes*" (Roussel 1903, p. 492); "*Erdlocher*" (Simon 1934, p. 56); "groves" (Shastri 1957, p. 365); and "wells" (Tapasyananda 1983, p. 65).

20. "who was the delight of Rāghava" *rāghavanandinī*: Commentators are in general agreement that this term, whose normal meaning would be "Rāghava's daughter," refers to Sītā. See Jhala's critical note to this verse (1966, p. 478).

22. "daughters of the great serpents" *nāgakanyāh*: Cv, Crā, Cm, Cg, Ct claim that these women who are carried away by force are different from those mentioned in the previous verse and thus there is no redundancy. See 5.7.5 and note.

23. "great-armed" *mahābāhuh*: This epithet occurs twice in the verse, once in *pāda* a and again in *pāda* c. The second occurrence is textually weak and should probably be marked as uncertain, despite Jhala's comments that the variants have arisen from attempts to avoid the repetition. See Jhala's critical note to this verse (1966, p. 480).

25. Many northern manuscripts (Ñ2,V1,B,D6) insert after 25ab a passage of nine lines [323*] in which Hanumān's despondency is further described. Half the night passes, and he sits, hopeless, on the ramparts brooding over his various alternatives. Having crossed the ocean, he sinks into an ocean of despair. In lines 1 and 2, Hanumān seems to entertain the possibility of remaining as a citizen of Laṅkā and then rejects it on the grounds of Ravaṇa's cruelty.

Sarga 11

1. "as does lightning across a cloud" *yathā vidyud ghanāntare*: Ct, Cm feel that the suggestion of this figure is that the rampart (*prākāra*) is made of sapphire (*indranīla*). The dark blue color would parallel that of the cloud.

3. "turned . . . inside out" *loditā*: Commentators are unanimous in taking this term and its variant *lolitā* in the sense of "searched" but offer no lexical support. Ck, reading *lohtā*, glosses *ksuṇṇa*, literally, "trodden underfoot," and explains it as "searched." The basic sense of the root is to invert or agitate. We feel that the metaphor is similar to that underlying the English idiom we have chosen.

5. See 4.57.21–22 and 28cd.

6. "princess of Videhā, a lady of Mithilā, and a daughter of Janaka" *vaidehī maithilī janakātmajā*: Ct, Ck, Crā, Cm, Cg point out that these epithets are used here to remind us of Sītā's noble lineage and so enhance the sense of impropriety raised by Hanumān's speculation. They note that the first epithet calls to mind her affiliation with the universally praised royal house of Videha, the second her miraculous birth from a plowed

field as opposed to a human womb (see 1.65.14), while Ck, Ct note that the third reminds us that she is the daughter of a knower of Brahma.

"helplessness" *vivaśā*: The term as used in this verse involves a certain ambiguity that is not overlooked by the commentators. On the one hand, it can suggest that Sītā, powerless in the clutches of Rāvaṇa, has no choice but to yield to him; on the other, as Cg remarks, it can be interpreted to mean that she has lost control of herself under the influence of desire. By this second reading, Hanumān could be wondering whether Sītā has willingly given herself to Rāvaṇa. Ck, discussing both possibilities, suggests that Hanumān reasons as follows:

> "Having been carried off, is it possible that Sītā has willingly submitted to the power of Rāvaṇa or was she merely helpless? If the first were the case, then surely she would have been in Rāvaṇa's presence like his other women. But that was not the case, since I saw them all myself. There in the very midst [of the inner apartments], I saw that the queen of the city was not Sītā, because at the time of Sītā's abduction we saw her clearly, and this one was quite different from her. Could the queen [whose nobility and purity are suggested by the epithets discussed above], even if helpless (*vivaśā*) and a woman, lacking great strength, who is unable to escape, yield herself to Rāvaṇa? Could she have given herself to him willingly? That is impossible!" That is the meaning of the verse.

Most of the commentators regard Hanumān's question as a rhetorical one, the answer to which is emphatically "No!"

8. "the sky—the path frequented by perfected beings" *pathi siddhaniṣevite*: The word "sky" has been added for clarity. Compare 5.1.1, where a similar kenning, *cāraṇācarite pathi*, is used.

"heart . . . may have stopped" *patitam . . . hṛdayam*: Literally, "her heart fell or sank." The commentators agree that the expression is synonymous with "death." Ct, Ck, Cm, Cr understand that it refers to a loss of consciousness which leads to death, while Cg explains that since the heart is the locus of fear and since the body is dependent on the heart, the expression signifies death by secondary denotation.

11. "Or perhaps" *āho*: Cg understands this to be an exclamation of grief or despair.

12. "malicious wives" *patnibhiḥ . . . dustabhāvābhiḥ*: Cg (Ct similarly) makes the obvious observation that the malice of the wives is the typical jealousy of co-wives (*sāpatnyaprayuktakrodhaḥ*). See Sutherland 1991.

13. Ck, quoted by Ct who appears to share his view, remarks that after our verse 12 "is an excellent place for interpolation" and that the two verses that constitute the critical edition's verses 13 and 14 are not found in the oldest manuscripts. Textual evidence in the critical apparatus lends no support to this view. The verses are included by several of the translators who follow Ct's text. Only Roussel and Simon, among the translators we consulted, omit them.

15. "softly" *mandam*: This is marked as uncertain by the critical editors. Textually the choice is sound; contextually it is somewhat problematic, both in the light of the intensive form (*lālapyate*) and because of the shrill sound associated with the mynah bird. It is probably for this reason that different manuscript traditions have so many variants.

17. "invisible, hidden" *vinaṣṭā vā pranaṣṭā vā*: Like the commentators, we are not sure how to distinguish these terms from each other and from *mṛtā*, "dead." Both can have the meanings "lost," "disappeared," "perished," or "destroyed." We feel that Cm, whom we follow, best disambiguates the terms. His explanation is that the first refers

to someone who, "although in a visible or accessible place, is rendered invisible through magical power," the second refers to "a person or thing who, though visible, is in a place that cannot be seen." Ct, Ck understand *vinaṣṭa* like Cm, but *pranaṣṭa* as *dṛṣṭa*, "seen." Thus, for them the pair means "seen or not seen." Cg understands *vinaṣṭa* to mean "invisible by virtue of being hidden in an underground chamber, etc.," and he understands *pranaṣṭa* in the sense of "lost, perished, i.e., killed through some cause such as falling into the ocean, etc." He distinguishes it from *mṛta*, which he understands to mean "spontaneously dead as a result of her inability to endure the suffering of separation from Rāma." Cr takes *vinaṣṭa* in a similar way to Cg, that is, "here [i.e., in Laṅkā] but hidden," and *pranaṣṭa* to mean "hidden but not here [i.e., not in Laṅkā]." Compare 5.24.2.

18. "wrong" *doṣaḥ*: The commentators are in general agreement that the drawback in the first course of action is that the bad news would kill Rāma and the second involves the evil of deceiving one's master.

28. "having honorably formed a compact with him" *satyasamdhaḥ*: Literally, "he who has a true agreement or contract." Cs offers three interpretations: 1) Sugrīva, who had previously [i.e., at the time of the killing of Vālin] honorably entered into a compact; 2) Sugrīva, having seen his vow unfulfilled (*asaṃdhaḥ*), will mentally cry out to Sītā, "O Satī (*sati* + *asamdhaḥ* = *satyasamdhaḥ*)"; or 3) Sugrīva, who has made a truthful vow to the effect that "If Sītā is not brought back, then I will abandon my life." He then goes on to say that in this way the epithet *satyasamdhah* is contextually significant.

34. "caves" *nirodheṣu*: This word normally refers to a place of imprisonment or confinement. But clearly the interpretation offered by Ck, Ct, "narrow places, such as caves" is far more appropriate to the context. Cg glosses the term as "houses and other confined spaces."

35. "assemble in the high hills" *sametya viṣamesu*: All translations consulted understand *viṣama* in the sense of "depression, uneven ground" and understand this to be the place into which the monkeys will fall. This, however, seems to us to violate both the sense of the verse and the syntax of the gerund *sametya*. The commentators are silent. Pandit Shrinivas Shastri agrees with our interpretation.

36. The verse is elliptical. We have supplied "will take their own lives by means of."

41. "sacred fire, the son of the fire sticks" *samiddham araṇisutam*: Literally, "The kindled son of the fire drill." The mention of the *araṇis*, the two pieces of wood whose friction produces the sacred fires for the vedic rituals, indicates that Hanumān is speaking of ritual self-sacrifice.

42. "soul" *liṅgnam*: Given the tenor of this passage, we are persuaded of the propriety of the interpretation offered by most commentators, that it is the *ātman*, i.e., the one possessing a subtle (*liṅga*) body, that is intended here.

"in meditation": This has been added to the translation.

44. The commentators are generally in agreement that the night, which began so promisingly (with Hanumān's defeat of the goddess Laṅkā), was lovely because of the moonrise, which promised to assist him in his search, and that it held out the promise of glory both for itself and for Hanumān, had he been successful.

"long night" *cirarātri*: Ct, Cm understand that the night actually extended itself in an effort to assist in Rāma's quest. Cg understands the night's length to be merely subjectively experienced by Hanumān, who has been awake all night.

47. "Many calamities" *bahavo doṣāḥ*: As pointed out by several commentators, this is a reference to the long train of catastrophes detailed above in verses 23–37.

"if I do" *jīvati*: Literally, "if I survive." We agree with Ct, Ck that this must be read as a defective locative absolute *jīvati sati*.

"successful outcome" *saṃgamaḥ*: Literally, "union." Here we follow Ck, Ct, Cg, Cr in supplying some prior member such as "success" to compound with *saṃgamaḥ* to yield the sense "union with success," etc.

48. "surmount his despair" *nādhyagacchat . . . pāraṃ śokasya*: Literally, "could not reach the farther shore of sorrow." The phrase embodies the conventional Sanskrit metaphor for surmounting, mastering, or overcoming something.

53. "on the strength of what Sampāti said" *sampātivacanāt*: The reference is to 4.58.24–25 and 4.62.4–15.

"kill" *nṛdahet*: Literally, "burn up, consume." This is probably an elliptical instance of the common epic topos of burning someone or something with the fire of one's anger. See 3.61.37–52; Pollock 1991, pp. 55–56; and S. Goldman 1996.

54. "eating barely enough to stay alive" *niyatāhāraḥ*: Literally, "one whose food is restricted." See 5.13.22 and 5.17.19. Compare 5.34.39. See Jaini 1993.

56. The invocation of the divinities presages the success of Hanumān's mission. Compare his similar invocation of divinities at 5.1.7 before embarking on his leap.

58. "and said": This has been added to the translation to provide a transition to the following verse.

59. See note on verse 56 above. The meter is *upajāti*.

60. "to take the measure of the *aśoka* grove" *aśokavanikām prati*: We follow Cg, who explains as follows: "Having offered obeisance, and having scanned the four directions with reference to the *aśoka* grove, that is, to determine the measurement of the grove, having examined all directions and proceeded to the grove in his mind, he considered what to do next. That is the way to construe the two verses." Cg refers us to his explanation of the term *aśokavanikā* found in the *Saṃkṣiptarāmāyana* (found in the *Bālakāṇḍa* at 1.1.59) (*aśokavanikām gatām*). Here he defines the term *aśokavanikā* as the park attached to an *antaḥpura*. See 5.16.23.

61. "next move" *uttaram*: Literally, "next." See 5.34.14 and note.

62. "carefully tended with every kind of care" *cintyā sarvasaṃskārasaṃskṛtā*: Literally, "must be worried over and cultivated with every form of cultivation." Various commentators explain that the attention is horticultural in nature and includes digging, watering, weeding, and so on. Ct remarks that the fact that Hanumān merely infers the existence of the *rākṣasa* gardeners suggests that the moon has now set; otherwise he would have been able to clearly see them by its light.

63. "not blowing too violently" *nātiksobham pravāyati*. Evidently Hanumān infers the presence of the guards from the gentleness of the breeze. This appears to be another instance of the epic conceit that the wind and other deified natural forces restrain themselves for fear of Rāvaṇa. See 1.14.10; 3.46.8–9; 5.21.16–17 and note. Cf. 5.7.28 and 5.12.15, where inanimate objects demonstrate their fear of the *rākṣasa* overlord.

64. "for Rāma's sake and to evade Rāvaṇa" *rāmārthe rāvaṇasya ca*: Literally, "for Rāma's sake and for Rāvaṇa's." The verse is elliptical and the words "to evade" have been added.

66–67. "Lord of Beings" *bhūtānām . . . yaḥ prabhuḥ*: The commentators differ as to the identification of this divinity. Ct, Ck understand Prajāpati, which name can be seen as a synonym. Cg understands the god to be Viṣṇu, arguing, we believe more plausibly, that this divinity is evidently meant to be the lord of the other gods mentioned in verses 65 and 66 above.

"invisible beings who may govern my path" *adṛṣṭāḥ pathi gocarāḥ*: We agree with several of the commentators (Cr, Cg), who understand these beings to be unseen guardian spirits of the road. Ct understands *adṛṣṭa*, in the sense of "not mentioned in the *śāstras*." In any case the idea is that Hanumān is taking no chances in his efforts to propitiate any supernatural being who may assist him in his quest.

68. The meter is *vaṃśasthavila*.

69. "beautifully adorned appearance belies his ruthlessness" *sudāruṇālaṃkṛtavesadhāriṇā*: We are compelled to agree with the commentators that this peculiar compound (literally, "he is cruel and bearing an ornamented costume") conveys something of the sense of the English idiom "a wolf in sheep's clothing." Ct, Ck, Cr seem to understand this to be a reference to Rāvaṇa's having assumed the benign disguise of an ascetic in order to gain Sītā's confidence at the time of her abduction. But the use of the term *alaṃkṛta*, "ornamented," leads us to suspect that despite the contextual reference to abduction, the compound most likely refers to Rāvaṇa's gorgeous attire and appearance as described at 5.8.1–27.

The meter is *vaṃśasthavila*.

Sarga 12

1. "*aśoka* grove" *tām*: The verse is somewhat elliptical, and several of its pronouns lack clear antecedents. Following the general opinion of the commentators, we have supplied "monkey" (*saḥ*), "Rāvaṇa" (*tasya*), and have added "its" [i.e., grove's]" to clarify the translation. We have followed Cm, who understands the pronoun *tām* to refer to the *aśokavanikā*. We believe he is correct on the strength of verse 5.11.61, where we find *manasā gatvā*, a variation of *manasā cādhigamya*, "having mentally traversed," and the object *aśokavanikām* is made explicit. Ct, Ck, exploiting the ambiguity of the verbal root *adhi gam*, which means both "to approach" and "to obtain," understand the antecedent of *tām* to be Sītā. This interpretation is followed by all translators consulted except for Raghunathan, who does not appear to render the phrase. Cf. note on 5.13.1.

"outer wall" *prākāram*: Since Hanumān's last recorded move at 5.11.1 was from the Puṣpakavimāna to the *prākāra*, or the rampart of the walled inner city, we are inclined to agree with Cm, Ct, Cg, Cr, who explain that he is leaping from the palace wall to the wall of the *aśokavanikā*.

2–3. "advent of spring" *vasantādau*: Cg calls our attention once again to the fact that the previous day had been the full-moon day of Phālguna and hence the allusion to the onset of spring. See 5.6.15 and note, but compare 5.2.54, where Ct understands Hanumān's entry into Laṅkā to be on the eleventh day of the bright half of Mārgaśīrṣa.

"*sālas*": A tree with yellow blossoms, *Shorea robusta* (syn. *Vatica robusta*).

"*aśokas*": A common ornamental tree with orange or red blossoms, *Saraca indica* (syn. *Jonesia asoka*).

"*bhavyas*": A tree with white and purple blossoms, *Averrhoa carambola*.

"*campakas*": A tree or shrub with fragrant yellow or orange blossoms, *Michelia campaka*.

"*uddālakas*": A tree with white blossoms, probably *Cordia myxa* L.

"*nāgavṛksas*": A tree with orange blossoms, *Mesua ferra*.

"*kapimukhas*": Literally, "monkey-face." The identification of this tree is problematic. Only Cg comments, glossing *markata*, "monkey." The *Śabdakalpadruma* mentions a tree called the *vānaraṭpriya*, "dear to monkeys," while Monier-Williams, PW, and Apte (s.v.,

respectively) mention a tree known as *markatendu*. The former is equated with the *ksīrin* tree, *Mimusops indica* (syn. *Mimusops kauki*) (Brandis 1874, p. 292). The latter, the *markatendu*, is most likely *Diospyros tormento*, a variety of ebony. Either identification is possible, but given the context of the verse wherein the blossoms of the trees are emphasized, we feel that of the two the *Mimusops indica* with its white or pale yellow blossoms and its edible fruits is preferable.

5–6. "trees of silver and gold" *rājataih kāñcanaiś caiva pādapaih*: Ct notes that this means either that the trees were ornamented with silver and gold or that they were of these colors.

10. "trees" *sālāh*: We agree with Cm, who cites the *Amarakośa* in support of his understanding the term to stand for trees in general here rather than the particular types of trees mentioned in verses 2–3 above. Nonetheless, some confusion persists. Perhaps because of a dissatisfaction with the notion of one type of tree releasing blossoms of various types and colors, a few *devanāgarī* manuscripts, including the influential text of Ct as printed in the GPP edition, substitute a variety of alternatives. Ct's *vātaih* (wind) is therefore rendered in a number of translations.

12. "he was the spirit of springtime" *vasanta iti*: Ck (repeated in Ct) explains the fancy as follows: "Since no one else could possibly enter this grove, it must be that Spring himself is wandering here after taking on a monkey's form suitable for roaming among the trees. What is suggested by this is that those who see Hanumān, i.e., the *rākṣasas*, etc., have been subjected to an access of stupidity through the grace of the Lord." Cr explains *vasantah* as *rturāja*, "king of the season." Cs suggests that it is Hanumān's shaking down of the leaves of the trees that gives rise to an erroneous perception on the grounds of the dictum, "In spring the leaves of every plant fall."

15. The striking image of the defeated gambler is exploited by the poet in a different context at 5.7.28.

17. "as trees . . . by the wind" *māruteneva*: The particle of comparison, *iva*, is marked as uncertain by the critical editors. Many manuscripts, including that of Ck and the influential Ct, read *mārutena vinirdhutena*. In this case the translation would read "violently shaken by Māruta [i.e., Hanumān]." As usual, most Ct-based translations follow this reading and so omit the simile.

18–19. The condition of the young women reflects the conventional poetic description of the indicative signs of lovemaking. See Ingalls 1965, pp. 211–15, 244 (especially no. 819).

"her lovely teeth and lips bruised with kisses" *nispītaśubhadantoṣṭhī*: Literally, "having her lovely teeth and lips drunk up."

"*natyūhas*": According to Monier-Williams (s.v.), this is probably a variant of *dātyūha*, which he identifies as *Cuculos melanoleucous*. The word *dātyūha* is a variant term for *cātaka*, also identified by Monier-Williams as *Cuculos melanoleucous*. According to Dave (1985, pp. 131–33), both terms commonly refer to the hawk-cuckoo. Ali and Ripley (1968–1974, vol. 3, pp. 200–202) identify this as the *Cuculus varius varius*, or the common hawk-cuckoo or brainfever bird. This bird is famous for the sound of its call and referred to commonly in the love poetry. Brockington (1984, p. 95) identifies the bird as the Indian moorhen (*Gallinula chloropus indica* Blyth.). See Ali and Ripley, 1968–1974, vol. 2, pp. 174–76. Dave (1985, pp. 293–94) identifies the *natyūha* of the *Rāmāyana* as the white-breasted waterhen (*Amaurornis phoenicurus insularis*). See Ali and Ripley, 1968–1974, vol. 2, pp. 171–72. All are possible, but, as the first is associated with the *śṛṅgārarasa*, it would seem most suitable in this context.

26. "*santānaka* blossoms": This is the name of one of the five flowering wish-fulfilling trees of heaven. The identification of the actual plant is uncertain. Apte (s.v.) suggests that it may be the *Rhododendron arborum*. This is unlikely in this context as this shrub normally grows at elevations between 3,500 and 8,000 feet. Monier-Williams (s.v.) understands the *santānaka* to be the *kalpavṛkṣa*, or "wish-fulfilling tree." Most commonly the *kalpavṛkṣa* is identified with the *nyagrodha*, or *Ficus indicus* (Gupta 1971, p. 56), commonly known as the banyan tree. However, the *kalpavṛkṣa* is also sometimes identified with the *Nyacanthes arbor-tristes* (*sephālika* tree), or "night jasmine" (Gupta 1971, p. 56; Das 1988, pp. 125, 454). This tree is known throughout India. It has white, fragrant flowers, which open in the evening and drop at sunrise, and flowers year-round. It seems most likely that the poet is referring to the blossoms of this tree. But compare 5.13.2, where it is clearly understood to be a vine.

27–28. "the most beautiful mountain in the world" *ramyaṃ jagati parvatam*: We have somewhat hesitantly followed Cr, Ct, Cg, Ck in interpreting this rather unusual phrase. Its exegesis has caused consternation, confusion, and even dissension among the commentators. Crā, Cv, Cm propose that the short *i* of *jagati* is an epic irregularity for the long *ī*. They then propose that *jagatīparvatam* be read as a compound in the sense of "[artificial] mountain made of clay or earth." Ct, Ck take note of this reading of Crā, Cm. Crā also proposes as an alternative that *jagatiparvata* is the name of the mountain. With apparent reference to Cm, Ct notes that this interpretation should be disregarded. Ck, with his usual acerbity, quotes this interpretation and says, "So we see that having chosen a nonword, he provides some unprecedented meaning for it." Cr offers an ingenious but even less persuasive explanation of the word *parvata*. He sees it as a compound of *parva* ("protuberance") and *-ta* (an *upapada* of the root *tan* in the sense of "to grow"), "that which has grown great through its protuberances." He does this apparently to avoid the redundancy between *giri* and *parvata*.

29–31. In these verses, the poet describes the mountain stream through three stages of the conventional poetic lovers' quarrel: 1) the angry departure of the jealous woman; 2) her conciliation by her girlfriends; and 3) her loving reunion with her lover. See Ingalls 1965, pp. 15, 178ff.

"trees that trailed their branches in its water" *jale nipatitāgraih . . . pādapaiḥ*: Literally, "trees whose tips had fallen in the water." We follow Ct, Cm, Ck in our interpretation.

"waters eddied back" *punar āvṛttatoyām*: The idea as explained by Cg, Ct is that of water pushed backward as the stream's current strikes the hanging branches mentioned in verse 30. Ct offers as an alternative suggestion that the image is that of the stream's waters falling back from its banks.

35. "parasols" *sacchatrāḥ*: Ct, Ck understand that the trees themselves were shaped like parasols and thus provided cool shade. We, however, tend to agree with Cm, who sees the trees as provided with conveniences for people to sit, etc.

"raised platforms of gold" *sauvarnavedikāḥ*: See notes on 5.3.8–11 and 5.7.14–15.

After verse 35, most N manuscripts and those *devanāgarī* manuscripts aligned with N (Ś1,Ñ2,V2,B,D1–4,6,10,11) insert, in full or in part, a passage of eleven lines [382*] in which Hanumān's search of the *aśoka* grove continues through the entire night and on into the morning. The monkey hears vedic chanting and music being played as the birds rise from their nesting places to return to the lotus ponds.

36. "*śiṃśapā* tree" *śiṃśupām*: *Dalbergia sisso*. Apparently, this is a variant form of *śiṃśapā*. The manuscript evidence is split, with most of the northern and many of the southern manuscripts reading *śiṃśapām* or *śiṃśipām*. According to Monier-Williams and Apte

(s.v., respectively), the name can also refer to the *aśoka* tree. This seems unlikely in the present context as the passage clearly differentiates the two. The text specifically refers to the tree under which Sītā stands and in which Hanumān hides as the *śiṃśapā* tree. When the poet describes the surrounding *aśoka* trees (see 5.13.10), he appears not to refer to this tree. At 5.16.21 Hanumān is said to be concealed on a leafy branch of this tree, which would be difficult, if not impossible, on an *aśoka* tree with its thin and closely wrapped branches, but entirely possible on a *Dalbergia sisso*, a large hardwood tree used to make fine furniture. At 5.29.11 Sītā is said to gaze up into a *śiṃśapā* tree, where she spies Hanumān (5.29.12). At 5.23.6, however, Sītā is said to steady herself on a branch of an *aśoka* tree; the commentators are concerned and offer various explanations. At 5.32.11 she lets go of the *aśoka* branch. Dutt (1892, p. 934), too, identifies the tree as *Dalbergia sisso*. See 5.15.18–19; 5.23.6; 5.32.11; 5.40.19; and 5.54.1 and notes.

38. "great . . . monkey" *mahākapiḥ*: This epithet is marked as uncertain by the critical editors because of the division of southern manuscripts in regard to the reading. Contextually it is rather awkward. Not only is it redundant with the word *vānarah* in *pāda* d, but it appears to undermine the simile around which the verse has been constructed. A few southern manuscripts and Cg, Ck (all but one manuscript), and Ct (whose text reads *mahākapiḥ*, but commentary reads *divākaraḥ*) read instead *divākaraḥ*, which yields the somewhat inverted simile "as the sun is illumined by Mount Meru." Translators, with the exception of Raghunathan and Dutt, translate *mahākapiḥ*.

48. "lovely young woman" *śyāmā*: Cr understands that Sītā is forever sixteen years old. This is evidently a reference to the fact that gods are traditionally represented as always twenty-five years old and goddesses sixteen. See note on 2.17.26.

"*sandhyā* rituals . . . to perform them" *sandhyā- . . . sandhyārthe*: *Sandhyā* rituals are the ablutions and associated rites normally performed by brahmans at the three *sandhyā*, "junction times," viz., dawn, noon, and evening. It is not entirely clear in this verse which, if any, of the three is specified. Ct, Ck debate over the propriety of a woman's performing the morning and evening *sandhyā* ritual, including the recitation of the *Gāyatrimantra*, etc. Ct argues that the reference here is particularly to the morning rituals, since it is now the last part of the night. He argues that with respect to the *sandhyā* ritual there is authorization for women to perform ritual baths only, not the actual *sandhyā-vandana*. Therefore, the question, "How can women offer the *sandhyā* worship?" must be dismissed (i.e., they cannot). However, he argues that proper meditation on the Lord can take the place of the substance of the *sandhyā* and in that respect women are authorized. Ck cites the *Yamasmrti*, which states that women were authorized to study the *vedas*, recite the *Gāyatri*, and perform vedic rituals in previous *kalpas*. Ck, however, says that this may well have been the case in previous ages, but we do not know where there is such authority in the present age. See *ManuSm* 4.205; 9.18; and especially 11.36–37. See, too, Smith 1991 and Leslie 1989.

51. The meter is *upajāti*.

Sarga 13

This a prime example of the poet's predilection for using pronouns whose antecedents are to be inferred. The translation provides "in the tree" for *tatra*, "there"; "Hanumān" for *sah*, "he"; and "grove" for *tām*, "it." See note on 5.12.10.

2. "*santānaka* vines" *santānakalatābhih*: See note 5.12.26.

3. "filled with the songs of birds and the cry of the cuckoo arching above them all" *kokilākulanihsvanām*: Literally, "possessing cuckoo-dominated sounds." The translation follows the suggestion of Pandit Shrinivas Shastri.

4. "numerous underground chambers" *bahubhūmigrha-*: Compare 5.10.15, where the term occurs as well. Ct, Ck, apparently analysing the compound as *bahubhūmi* + *grha* rather than *bahu* + *bhūmigrha*, understand this to refer to many-storied buildings. This is a plausible reading, but in light of the passage at 5.10.15, we feel that Cg, Cm are correct here in understanding "structures in holes."

5. "blossomed all year round" *sarvartukusumaih*: We believe that Cm, Cg are correct in understanding these to be trees that blossom in all seasons, rather than Dutt's (1892, p. 936) and Raghunathan's (1981, p. 375) "flowers of all [the] seasons." Compare 5.2.9–13 and 5.51.9–13.

6. "stripped of their leaves" *nispatrasākhām*: Ct notes that the trees seemed to be denuded of their leaves because the leaves are obscured by the wings of all the birds. Cg, Cm take the expression more literally, understanding that the branches are bare because their leaves have been knocked off by the wings of the birds all flying off at once. Ck believes it is the density of the mass of birds that occludes the leaves.

"garlanded with flowers" *puspāvatamsakaih*: Cg explains that the birds are adorned with flowers that are clinging to the openings of their bills.

7–8. "*aśokas* that drive away sorrow" *aśokaih śokanāśanaih*: This is, of course, a play on the name of the tree. For a discussion of the irony of the name in the light of Sītā's sorrow, see Introduction, p. 58.

9. "*pumnāga*": Here either the *Calophyllium inophyllum* or the *Mesua ferra*, i.e., *nāgavrksa*. See note on 5.8.21–22.

12. "fifth ocean" *pañcamam sāgaram*: The four existing oceans would be those surrounding Jambudvipa. See Hopkins 1915, p. 11 and Sharma 1971, p. 216. Compare *AgniP* 108, where there are said to be seven oceans.

14. The three occurrences of the word *gandha*, "fragrance," in the verse play on the mountain's name.

15. "domed palace" *caityaprāsādam*: Literally, "shrine, palace." Several translators and Jhala (1966, p. 480) have offered variants on "temple," but we see this as problematic and prefer the suggestion of commentators that the reference is to a palace in the shape of a Buddhist *caitya* or *stūpa*. Jhala mistakenly understands Cg, Ct to identify the structure as a temple. Clearly here—for the commentators at least—*caitya* has an architectural rather than a functional sense in this context. Compare 5.41.1 and Cg's comments to that passage. But compare Cg's comment at notes on 5.56.99. Cf. 5.10.18 and note.

16. "railings" *-vedikam*: Here the reference seems to be to railings rather than to raised platforms. Compare 4.39.47; 4.41.40; 4.49.19–21; and 5.3.3–7.

18. "like the shining sliver of the waxing moon" *śuklapaksādau candrarekhām vāmalām*: Literally, "shining like the sliver of the moon at the beginning of the bright half of the lunar month." Cg feels that the image of the waxing moon suggests that Sītā's fortunes will now improve.

20. "lacking ornaments" *analamkārām*: See verses 35 and 39 below and 5.17.5 and their respective notes.

"pond" *padmini*: Our translation follows the suggestion of Cg, Cr. Ct understands *padmini* to refer to the goddess Laksmi, who is frequently represented as carrying lotuses

and so is often referred to by the epithet Padminī. (See Rao 1914, vol. 1, pp. 100–102, 372–75.) Cf. note on 5.6.14. His alternative reading is *latā ca* "stalk," i.e., "like a stalk without a lotus."

21. "Ashamed" *vrīditām*: The normal range of meanings for this word makes it difficult to avoid the feeling that the poet wishes us to understand that Sītā, innocent victim though she may be, feels somehow responsible for her condition. Since this term is replaced by *piḍita* in the text of Ct, no available translators have this reading, with the exception of those who generally follow the text of Cg, Crā, Cm (Raghunathan and Tapasyananda). Raghunathan (1981, p. 377) seems to try to evade its implications by translating "shrinking into herself." Only Tapasyananda (1983, p. 79) translates "seemed weighed down with a sense of shame." The commentators who share this reading are silent.

"Rohiṇī . . . Mars" *aṅgārakeṇa . . . rohiṇīm*: See 5.17.8. The planet Mars, Aṅgāraka, commonly has negative astrological associations. Ct understands the term to refer to a heavenly body that is similar to Mars, i.e., Ketu, the descending node regarded as a ninth planet and mythologically identified as the headless body of the demon Saiṃhikeya, whose severed head is the eclipse demon Rāhu. See *GaruḍaP* 1.58–60, especially 1.59.31–40. At 1.60.1,4 we are told that the *daśā*, or duration of the period of special influence of Aṅgāraka, is especially inauspicious.

22. "dejected . . . depressed" *dīnāṃ . . . dīnām*: This is one instance in which the commentators are not entirely willing to exonerate the poet of the charge of redundancy. Ct, however, suggests that the constant repetition of the words *kṛśā*, "emaciated," and *dīnā*, "dejected," serves to demonstrate the intensity of these conditions in Sītā's case.

"emaciated through fasting" *kṛśām anaśanena*: Cg says that by the reference to Sītā as emaciated through fasting, we are led to recall the story at the end of a previous *kāṇḍa* in which she ate milk-porridge (*pāyasa*) given to her by Indra. See *Aranyakānda* App. I, No. 12, and Pollock 1991, p. 332. See 5.11.54; 5.17.19; compare 5.34.39.

24. "single braid . . . falling down her back" *veṇyā jaghanam gatayaikayā*: Literally, "with one braid reaching her buttocks." Ct remarks that Sītā's braid was the same one she had had on the day of her abduction. As an alternative, he proposes that the description is of a woman devoid of the other two strands, which come from the front, i.e., that her hair is in a single, unbraided twist hanging down her back (a style of hair worn by women whose husbands are absent). The description of the braid as serpentlike suggests, he observes, that it would be fatal for a man (other than her husband) to touch her. Cr suggests that her hair has formed itself into a twisted mat because of her failure to tend to it. See 5.17.18; 5.23.9; 5.55.27; and Vyas 1967, p. 219, figure 76; p. 220.

After 24b, D5,7–9,S insert a single line [406*], which provides a simile derived from the description in *pādas* a and b. Further illuminating the image of the single braid, the line reads: "She looked like the earth with its dark line of forests after the departure of the rains." Since a large number of northern manuscripts omit 24ab as well, a good case could be made for the relegation of this line as well to the apparatus. This appears to be yet another example of the critical editors' producing a hybrid text that could properly belong neither to N or S. See Sutherland 1992a.

25. "indicative signs" *kāraṇair upapādibhiḥ*: We take these terms in a somewhat technical sense as they are used in various *śāstras*. We understand *kāraṇa* as "a sign" (Apte, s.v.; *ManuSm* 11.84). We take *upapāda*, the underlying form of *upapādin* (although there is no lexical citation for it), to be synonymous with *upapatti* and *upapādana*, which are

attested in the sense of "ascertainment, proof," etc. The literal meaning would then be "on the basis of signs sufficient to prove [that this was Sītā]." Ct, Ck seem to understand *upapādıbhih*—for which they gloss *upapādanasīlaih*—in its sense of "bringing about, effecting." Their understanding is that it means "by means of reasons capable of bringing about the resolution, 'This is Sītā.' " See verse 38 below.

27. This verse and the following nine (through 36) form a single dependent clause governed by the gerund *nırıksya* in 36b. All the attributes of Sītā are in the accusative case as governed by this gerund. We have, of course, had to break this extended clause into numerous sentences for the sake of readability.

"radiance" *prabhayā*: Cg remarks that the fact that Sītā could be so radiant after having gone ten months without a bath bespeaks her extraordinary splendor.

28. "Her hair was jet black" *nīlakeśīm*: Two manuscripts alone (D7,9), which represent the influential text of Ct, read the variant *nīlakaṇṭhīm*, "black or blue throat." Ct tries valiantly to explain this inferior reading by arguing that Sītā's throat is colored blue by the light refracted through the sapphires she wears there as a sign of her auspicious status as a married woman. The referent is evidently to the *maṅgalasūtra* traditionally worn by married women. This reading turns up in a number of translations whose authors have relied on Ct's text (Roussel 1903, p. 504; Shastri 1957, p. 374; and Dutt 1892, p. 938 ["Her throat was yellow (*sic*)"]).

30–31. We have run the two verses together to enhance the integrity of the simile, which has been disrupted by the verse numbering of the critical edition. See above note on verse 27.

"daughter-in-law of a serpent lord" *bhujagendravadhūm iva*: It would appear that Sītā is likened to a serpent princess largely on the basis of the similarity of her sighing to the hissing of a snake. As noted above (see 5.4.11 and 5.8.10 and notes) loud breathing, whether caused by anger, exertion, or sorrow, is frequently likened in the Sanskrit epics to the hissing of snakes. See also 5.20.28 and note, and note on 5.54.10. Ct, however, extends the force of the simile by remarking that the comparison is based on the fact that she cannot be assaulted and that she will bring about the destruction of the royal house of the *rākṣasas*. Cm concurs in the former idea.

"her radiance was dimmed" *na rājatīm*: Literally, "not shining."

32. For a similar verse, see 5.17.10.

33. "She was distraught at being prevented from rejoining Rāma" *rāmoparodha-vyathitām*: Literally, "distressed by the obstruction of Rāma." We agree with Cg, Cm in seeing the solution to this otherwise puzzling compound in the addition of the word *prāpti*, "acquisition." Ct, Ck, Cr understand *rāmasevāpratibandha*, "[distressed at] the obstruction of her service to Rāma" (Cr, *rāmasevānirodhena vyathitām*). Cs ingeniously reads the first member of the compound as *rāmā* so that he can then render it as "distressed at her imprisonment (*uparodha*) by the *rākṣasa* women."

34. "black-tipped eyelashes" *kṛṣṇavaktrākṣıpakṣmanā*: The *difficilior* reading *vaktra* here constitutes, as pointed out by Jhala (1966, pp. 480–81), a "clumsy" expression and one that is difficult to interpret when contrasted with the *faciliur vakra*, "curled," known to most commentators. With some trepidation we understand *vaktra*, normally "face, mouth," in its sense of "tip, point" and take *krsnavaktra* as a *bahuvrihi* compound, which is the prior member of the *bahuvrihi* compound. Commentators other than Ct, Cr who read *vakra* offer no assistance.

35. "devoid of ornaments" *-amaṇḍıtām*: See verse 20 above and 39 below; and 5.17.5 and respective notes. See Ingalls 1965, pp. 230–51.

36. "vedic text once learned by heart but now nearly lost through lack of recitation" *āmnāyānām ayogena vidyām praśithilām*: Literally, "learning slackened through non-practice of recitation."

37. "proper usage" *saṃskārena*: The commentators are generally agreed that the reference here is to an improper usage of language. The image, with its play on the word *saṃskāra*, here "adornment, grammatical refinement," highlights the traditional Indian view that a woman's beauty is fully brought out only through the refinement of ornamentation. Some commentators, notably Ct, are at pains to explain how each term in the verse applies in a different sense to both Sītā and language. Thus, Ct remarks: "*Saṃskāra* means 'adornment of the body by bathing, application of cosmetics, etc.,' in the case of Sītā, and 'the refinement produced from the knowledge of the science of grammar in the case of language.' The phrase *arthāntaram gatām* means, in Sītā's case, 'transported to another country' (*deśāntaragata*) and 'the conveying of a meaning other than that intended,' in the case of language." Cm takes the phrase *arthāntaram gatām* to mean that Sītā has been "reduced to an altered condition."

38. "confirming . . . by the telltale signs" *kāranaiḥ upapādayan*: See verse 25 above. Note that here Cm unambiguously glosses *kāraṇaiḥ* with *liṅgaiḥ*.

"judgment": This has been added to the translation to provide an object to the participle *upapādayan*.

39. "limbs" *gātra-*: The reading is marked as uncertain in the critical edition. A number of manuscripts plus the texts of Cv, Crā, Cm, Cg read *śākhā-* instead; thus, "beautifying a branch." This reading is explained as follows by Cm: "By this expression we are to understand that because of the impropriety of wearing jewelry while separated from Rāma, Sītā had removed her ornaments and placed them on a branch." Cg has a similar explanation. Ck, on the other hand, vigorously repudiates this reading and the inferences that underlie it. He defends his reading as *pāñktaḥ*, "authentic," and denounces the reading of Cm, Cg as ridiculous and contradictory to the stated facts. He argues that if Sītā had really divested herself of the jewelry described by Rāma and placed it on a high branch, then Hanumān, not seeing them, would have inferred that this was clearly not Sītā. Moreover, he argues, the following verses make it very clear that she is wearing her jewelry. He refutes the contention of Cg, Cm that Sītā would have removed her jewelry in the conventional gesture of grieving for a lover from whom one is separated, on the grounds that her jewelry, like the earrings and armor of Karṇa, were born with her and were thus apparently not to be removed. He adds further that it would have been impossible for her [in her present circumstances] to have placed the ornaments anywhere with confidence. Finally, he notes that she would have kept her jewelry on as a means of recognition, if, by chance, an emissary [of Rāma] should come. It may be noted, however, that Ck, as quoted by Ct, seems not to object to the several passages in which Sītā is unambiguously described as being devoid of ornamentation. See verses 20 and 35 above, and verse 5.17.5 and respective notes.

40–41. " 'dog's teeth' " *śvadaṃstrau*: The commentators who treat this term agree that it refers to some kind of ear ornament. Cr describes this type of ornament as "a kind of ear ornament shaped like canine teeth." Ct says that it is an ear ornament for which another name is *trikarṇakā*. Cg, Cm, citing the *Ratnamāla*, agree on the synonymity of the term *trikarṇakā* but add that the ornament is shaped like a flower (perhaps of the plant known as the *goksura* plant ["cow's hoof," *Tribulus lanuginosus*, Marathi *gokharu*]). Cg adds that it is worn on the side of the ear. Ck defines the term as *nāgābharana*, "snake

ornaments," worn on the ear. (See Biswas 1985, pp. 102–3). According to Shivram (1942, p. 108, cited by Sharma 1971, p. 250), this is an "ear ornament shaped like a flower, or dog's teeth." Vyas (1967, p. 216) understands it as an ornament that is "nicely placed on the ear."

42. "I do not see the ones that fell back there" *tatra yāny avahīnāni tāny aham nopalakṣaye*: Hanumān is referring to the jewelry dropped as a sign by Sītā on Mount Ṛśyamūka. The statement is not as tautologous as it appears. What Hanumān means is that a further indication that she is, indeed, Sītā is that just those ornaments that had been dropped are missing. See notes 43 and 44 below.

"described by Rāma": This has been added for the sake of clarity.

43. "upper garment" *uttarīyam*: See 3.52.1–3, where Sītā lets fall her upper garment. Earlier at 3.52.1–3 and 4.6.9–19, the term *uttarīya* was translated as "shawl." The wearing of two garments (the upper, *uttarīya-*, and lower, *adho-vastra*) for men signified the state of being a householder; a single garment indicated *brahmācārya*. Even though no such distinction was apparently made for women, Sītā's wearing of a single garment throughout her captivity, in combination with her other ascetic behaviors, can be understood as symbolic of her ascetic life. See Vyas 1967, p. 212. See, too, Sharma 1971, pp. 244–45 and note his need to rationalize Sītā's wearing of only a lower garment. Cf. *Mahābhārata* 2.60.25,27, where Draupadī is said to be wearing only one garment.

44. "jewelry" *bhūsanāni*: See 3.52.1–3 and 4.6.9–19.

45. "surely" *nūnam*: A very few manuscripts, including, however, the commentaries of Ct, Ck read *anūnam*, which these commentators interpret as "unfaded." This reading has been rendered in many of the translations that we have consulted.

46. "golden-hued" *kanakavarnāngī*: Once again notice that the queen or most beloved wife of the monarch in the *Rāmāyana* is described as "of golden complexion." See verse 5.8.48. It is this stereotypical preference for women of light complexion that no doubt leads to Jhala's (1966, p. 481) consternation at the unanimous northern reading *iyam indīvaraśyāmā*, "she who is as dark as a blue lotus." Cf. notes on 5.10.4 and 5.15.8.

47. "because of his compassion, because of his kindness, because of his grief, because of his love" *kāruṇyenānṛśaṃsyena śokena madanena ca*: The commentators show unusual unanimity in the elucidation of the four sources of Rāma's suffering. According to them, Rāma suffers because of *kāruṇya*, "compassion," at the thought that he has failed to follow the injunction "women are to be protected in times of stress"; because of *anṛśaṃsya*, "kindness," because of his failure—as someone who is devoted to the protection of all who take refuge with him—to save Sītā; because of *śoka*, "grief," because of the loss of his wife who is, according to Cg, Cm, half of oneself; and because of *madana*, "love," because of the loss of his beloved. Compare verse 48 below.

51. Cg engages in a curious disquisition here, according to which Hanumān, only now seeing Sītā's unparalleled beauty, understands at last Rāma's intemperate grief over her loss (3.58.60.10–52,63, etc.). He states that earlier Hanumān had been contemptuous that Rāma, a disciple of Vasiṣṭha, should carry on so over a mere woman. Now, however, he is perplexed at Rāma's ability to survive Sītā's loss and, according to Cg, ascribes his survival to his having experienced only the first few drops of the stream of love. He goes on to say that Rāma [as an *avatāra*]—having taken on a body by his own free will [i.e., not as a result of *karma*] to be a ground of enjoyment, not suffering—could, and indeed should, abandon it, if he wished, unlike Sītā, whose body is dependent upon another [i.e., Rāma]. See Pollock 1991, pp. 55–67 and Ingalls 1965, p. 242. Cf. 5.34.29 and 5.26.5.

52. "and" *ca*: Ct, Ck believe that the conjunctive particle here is intended to indicate that Hanumān praised Sītā as well, for she had demonstrated her outstanding character by clinging to her devotion to Rāma in spite of having been carried off by so lordly a person as Rāvaṇa. This is in keeping with the reading of many northern manuscripts that explicitly state that Sītā was praised as well (Ñ2,V2,B,D6). It is worthy of notice here in this connection that the opening verse of the next *sarga* likewise names both Rāma and Sītā as the object of Hanumān's praise. Cg indicates that Hanumān mentally recalled Rāma and praised this Rāma who was situated in his thoughts. He offers two alternative reasons for Hanumān's praise: 1) He praises Rāma's good fortune at having so devoted a wife as Sītā; or 2) Hanumān, having seen how beautiful Sītā was, felt Rāma had acted properly, since anyone separated from her would experience such great sorrow.

Sarga 14

3. "deeply cherished by Lakṣmaṇa's elder brother . . . well trained by his gurus" *guruvinītasya lakṣmaṇasya gurupriyā*: Our translation of these terms follows the opinion of Cg, Cm. Ck interprets *gurupriyā* as *guruvad eva rāmavad eva paramopāsyatayābhiṣṭā*, that is to say, "cherished like her *guru*, i.e, just like Rāma, because of the fact that she is to be accorded the highest devotion." The compound *guruvinītasya* could also mean "submissive to his elder brother." Cs glosses the term as *bahunamrasya*, "extremely submissive," and understands it to refer to Lakṣmaṇa. Alternatively, he proposes to read the term separately from Lakṣmaṇa, taking it in the sense of *brahmādeḥ*, which we understand to be an elliptical gloss for *brahmādeh vinītasya*, "of him who is submissive to his *gurus*, beginning with Brahmā," in which case it is a reference to Rāma. For the use of the term *guru* as a generic term for elders, see Goldman 1978. See note on 5.22.7

"suffer such misery" *duḥkhārtā*: Ct takes up the theological issue of whether God, in the form of an *avatāra*, truly experiences human emotions such as pleasure, pain, etc. He then, however, entertains the objection that since pleasure and pain are brought about through time because of the fruition of various *karmas*, it is impossible to attribute either condition to Rāma or Sītā, because as divinities they are devoid of *karma*. Ct responds by saying that, although it is true that they do not really experience pain, Rāma and Sītā, in their compassion for the world, have taken on human bodies. So, like actors, they pretend to experience pleasure, pain, etc., in order to avoid the impression that they are not really human. He goes on to state that a partial incarnation (*devāṁśa*) like Hanumān may be deluded as to the true nature of the *avatāra*, just as he [Hanumān] is deluded as to his own capacities until he is reminded of them by another. In the same way, it is possible to talk of Hanumān's delusion as to the divine nature of Rāma and Sītā at this moment in the story. Later on, however, Ct continues, saying that through the desire of the Lord, Hanumān will be provided with full knowledge of the true nature of Rāma and Sītā. Ck appears to take Ct's fairly conventional exposition of the *avatāra* theory as the starting point for a series of speculations on the applicability of *karma* and its consequences to the Lord. He seems to be taunting the other commentators in asking derisively whether they understand the true cause of unhappiness. He asserts that he himself knows this through the compassion of his own true *guru*, but appears to decline to state it. See Pollock 1991, pp. 55–67, and Introduction, pp. 29–33.

"power of time" *kālaḥ*: Cg, Cm note that the idea here is that if even Sītā, who had been guarded by Rāma and Lakṣmaṇa, the protectors of the whole world, could be reduced to such a state, then time truly is all-powerful. Ct states that it is well known that time is the agency that brings about unhappiness. Cs proposes two explanations: 1) Time is all powerful here only through the agreement of the god and goddess to submit to its power; 2) Time (*kāla*) means [Rāvaṇa's] death, which has become inevitable because of his having caused Sītā—who deserves only happiness—to manifest herself as if she were afflicted with misery.

4. "river Ganges at the onset of the rainy season" *gaṅgeva jaladāgame*: Ck, Ct remark that this verse expresses Sītā's confidence that Rāma will ultimately rescue her through his extraordinary power. She is, therefore, according to them, not agitated to the point of complete despair. Ct clarifies the simile by remarking that her demeanor is to be likened to that of the river (Ganges), which, unlike lesser rivers, does not become turbid and wildly agitated at the onset of the monsoon.

5. "age" *-vayo-*: Cg tells us that in saying *tulya . . . vayaḥ* the poet does not mean that they are the same age but that they are of the appropriate ages for a married couple. He cites the *Viṣnusmrti*, which prescribes that the husband be either two or three times his wife's age, or, at any rate, older than the wife. The point is to demonstrate that although Rāma is four years older than Sītā, the couple conforms to the general śāstraic tradition, which prefers the husband to be older than the wife. See note on 2.17.26. See *ManuSm* 9.84; *VisnuP* 3.10.16; *MBh* 14.55.22–23; Kane 1941–1975, vol. 2, pp. 438–39; and Wilson 1864–1877, vol. 3, pp. 101–4.

6. "young and golden" *navahemābhām*: We follow Ct in reading the compound as a *dvandva*.

7. "Kabandha": See *Araṇyakānda*, *sargas* 65–66.

8. "And it was for her sake": This phrase is carried forward in this and the following two verses (9–10) from verse 7.

"Virādha": See *Araṇyakānda*, *sargas* 2–3.

"just as was Śambara by great Indra" *mahendreṇeva śambaraḥ*: In vedic literature, Śambara is reckoned as one of Indra's major enemies. See *ṚV* 1.54.4; 1.101.2; 1.103.7–8; 2.19.6; 3.47.3–4,7; 4.30.14; 7.18.20; 9.61.2; etc. See also Keith 1925, pp. 129–30; Macdonell 1897, p. 161; and Bhattacharji 1970, pp. 250–51.

9. "fourteen thousand *rākṣasas*" *caturdaśasahasrāṇi*: See 3.30.1.

10. "Khara . . . Triśiras . . . Dūṣaṇa": See *Araṇyakānda*, *sargas* 23–29.

After verse 10, many northern manuscripts insert a passage of nine lines [418*], which continues the narration of the events of the *Araṇya* and *Kiṣkindhā kāṇḍas*.

11. "lordship . . . Sugrīva acquired it" *aiśvaryam . . . sugrīvaḥ prāptavān*: See *Kiskindhā-kānda*, *sarga* 12ff.

"so highly esteemed throughout the world" *lokasatkṛtam*: Following the reading *loka-viśrutaḥ* found in the text of Ct and in D7,9, many translations take the epithet *loka-viśrutaḥ*, "world renowned," with Sugrīva.

12. "rivers and streams" *nadanadī-*: Raghunathan understands *nadas* as masculine rivers that flow east; he takes *nadīs* to be feminine rivers that flow west.

13. "turn . . . upside down" *parivartayet*: As Ct, Ck note, the idiom here carries the sense of "to destroy." Compare Rāma's madness at *Araṇyakānda*, *sargas* 59–62 and Pollock 1991, pp. 55–67.

14. The verse, as noted by the commentators, is elliptical. We follow them in adding "If one had to decide the relative worth. . . ."

16. See 1.65.14–15; 2.110.27–30.

29. The meter is *upajāti*.

30. "like a female *cakravāka* bird separated from her mate" *sahacararahiteva cakravāki*: By the common convention of Sanskrit poetry, the male and female *cakravāka* birds (*Tadorna ferruginea* [Pallas] or *Anas casarca*) are doomed to spend the nights on opposite sides of their pool.

The meter is *viṣama*, "mixed."

31. "*aśoka* trees . . . sorrow" *śokam . . . aśokāh*: The poet returns to the play on these terms. See note on 5.13.7.

"thousand-rayed moon with its gentle beams" *mandaraśmiḥ . . . naikasahasraraśmiḥ*: Literally, "gentle-rayed . . . not one [i.e., many]-thousand-rayed."

"onset of spring" *himavyapāyena*: Literally, "with the waning of winter." Cf. note on 5.6.15.

The meter is *upajāti*.

32. The meter is *upajāti*.

Sarga 15

1. "moon . . . rose into the . . . sky" *prajagāma nabhaś candrah*: Ct, Cg understand that the events described in this *sarga* occur at the end of the night during which Hanumān has been searching Laṅkā. Ct explains *tataḥ* as "following the passing of that day" and specifies of *candrah* that it is *kiṃcinnabha-uparibhāgam*, "a little higher [in the sky]." Cg says that the moon is moving to the *ākāśaparabhāgam*, which is somewhat ambiguous for it could be interpreted as meaning "the highest part of the sky" or the "farthest portion of the sky." It appears from the mention of the waning of the night during the course of Hanumān's observation of the grove that we are now approaching the end of the same night during which Hanumān searched Rāvaṇa's palace. See notes on 5.2.54; 5.12.2–3; 5.16.1; 5.51.13; and 5.56.46.

2. In keeping with his understanding that we are now at the beginning of a new night, Ct observes that Hanumān, overcome with sleep and, presumably, in fear of discovery, had hidden himself in a remote part of the grove during the intervening day and so had thus far been unable to get a clear look at Sītā or her *rāksasī* wardresses. He claims that only now, since the moon has risen once again, does he approach them for a better look.

5. "while another's ears covered her entire upper body" *karnapravaranā*: Literally, "having ears for an upper garment." Cg understands that the ears cover her head. Cr believes that the ears cover her entire body. Ck glosses "elephant-ears."

6. "One had a huge head" *-uttamāṅgīm*: According to Ct, this means the upper body, thus "one had an overdeveloped upper body."

"One had hardly any hair" *dhvastakeśīm*: Literally, "one whose hair had fallen out."

8. "another was deformed" *vikaṭām*: Cg understands this term to mean "having fat thighs." We follow Ct.

"One was snaggletoothed" *karālām*: We follow Cg, who cites the *Amarakośa* in this sense. Ck, Ct understand "of a frightfully black complexion." Compare notes on 5.8.48 and 5.13.46.

"another had a sunken face" *bhugnavaktrām*: Again we follow Cg.

"another's features were distorted" *vikrtānanām*: Cg glosses this term as "having a face devoid of nose and lips."

9–17. "black" *kālīh*: Compare notes on 5.8.48 and 5.13.46.

"war-hammers" *-mudgara-*: See 5.3.29; 5.5.27; 5.44.28; and 5.56.97 and notes.

"heads were sunk into their bodies" *nikhātaśirasaḥ*: Literally, "having dug in or infixed heads." The sense of the compound is expressed by Ck, Ct, Cr as "having heads sunken into their chest like Kabandha" (3.65.13–3.69.36). Cm, Cg define it similarly as "having heads within their bodies." Cr adds to this description that in addition their heads had some kind of depressions or holes in them.

"ears of . . . monkeys" *harkarṇiḥ*: The term *hari* can refer to a wide variety of animals. Of those that have external ears, only the horse, lion, and monkey are possible candidates in this context. Since the horse has already been used in the *śloka*, that leaves a choice between lions and monkeys. Ct, Ck, Cr understand "lion." Cg, Cv choose "monkey," which we have followed. We see, however, no particularly compelling reason for either choice.

"Some had no noses; others had huge ones. Some had crooked noses or noses without nostrils" *anāsā atināsāś ca tiryaññāsā vināsikāḥ*: There is a great deal of variation among the different manuscripts regarding these particular *pādas* with a wide variety of grotesque noses described. D7,9 substitute for *pāda* ab "*atināsāś ca kāścic ca tiryakśvāsā anāsikāḥ*" (some had huge noses, some breathed sideways, and some had no nose at all). This poorly attested variant has been followed by virtually every available translation with the exception of Tapasyananda.

"some had hairy feet" *pādacūlikāḥ*: Here we follow Cr, who understands "having the hair that belongs on the head on the feet instead."

18–19. "tree" *vanaspatim*: Ct identifies this as the *śiṃśapā* tree mentioned at 5.12.36. See 5.12.36; 5.23.6; 5.32.11; 5.40.19; 5.54.1 and notes. Cf. 5.29.11–12.

"fortunate" *laksmīvān*: Cg observes that the good fortune or splendor associated with Hanumān here derives from his having found Sītā. Doubtless, however, the term is also used for its alliterative effect with *laksayāmāsa*, "noticed, observed."

20. "star fallen from the heavens and crashed to earth, its merit exhausted" *ksīnapunyāṃ cyutāṃ bhūmau tārāṃ nipatitāṃ iva*: Compare 5.7.39 and note.

"impoverished through the loss of her husband's company" *bhartṛdarśanadurgatām*: Literally, "poor *or* come to grief because of the sight of her husband." As Cg makes clear, the sense is that Sītā is impoverished by the loss of the sight of her husband.

23. "husband's": We have followed Cr, Ct, Ck in understanding the sense of *samsparśāt*, literally, "touch," to refer to Rāma's touch. Cg, Cm understand the term to refer to various activities connected with personal grooming and thus see Sītā as dirty and disheveled for want of a bath. This interpretation informs the translations of Raghunathan and Tapasyananda.

"no one plays" *ayuktām*: Literally, "unused." Here, again, we follow Ck, Cr, Ct, who understand "wanting playing by a musician" as opposed to Cg, Cm, who understand "unstrung." Here, too, Cg and Cm's interpretation informs the translation of Raghunathan and Tapasyananda. It appears to us that the former interpretation, with its implicit comparison of Sītā's body to a musical instrument languishing for want of its master's hand, is far more pointed and appropriate than that offered by Cg, Cm.

24. The translation provides "*rāksasa* women" and "malignant," following the suggestions of the commentators and the clear sense of the context.

25. According to Ct, there are two figures of speech in this verse, the *kārakadīpaka* and the *samuccaya*. The former is a type of zeugma (Gerow 1971, p. 195). The latter is a type of *upamā* (Gerow 1971, p. 169).

29. "ocean": This has been added to clarify the meaning as suggested by Cr, Cm. Cm then continues by remarking that the container is implied by the contained.

31. "made obeisance to Rāghava" *namaś cakāra ca rāghavam*: Ct, Ck, Cm suggest that Hanumān pays tribute, ever remembering, "I have found her [Sitā] through the kindness of Lord Rāma" (Ct).

Sarga 16

1. "nearly to a close" *kimcic chesā*: Ct, Ck understand the expression to indicate that only the last of the four *yāmas*, or periods of three hours, remain to the night (i.e., 3 a.m.–6 a.m.). Reflecting on this, Ck adds that we are thus to understand that Hanumān has managed to search all of Laṅkā, including Rāvaṇa's inner apartments, in a mere three *yāmas*. "Where he gets his speed," he comments, "God only knows!" See notes on 5.2.54; 5.12.2–3; 5.15.1; 5.51.13; and 5.56.46.

2. "*rākṣasa* brahmans" *brahmaraksasām*: Normally the term refers to the spirit of a departed brahman who had lived an evil life and who, after death, haunts the sacrifices searching for flaws in their performance. The definition is given at *YājñaSm* 3.2.12 and *ManuSm* 12.60. King Daśaratha's ministers are warned against the depredations of these evil creatures at 1.11.17 (see note there). The figures referred to in the present verse, however, are different from these brahmanical bogeymen and are simply *rākṣasas* of the brahman *varna*. Several commentators take note of this distinction. Cr glosses *brāhmana-rākṣasānām*; Cg, Cm define them as *rākṣasas* who are characterized by being brahmans. Ck has the most elaborate discussion of the term. He notes that the fact that *rākṣasas* also perform sacrifices has been noted earlier in the text and distinguishes between the two types of brahman-*rākṣasas* as follows: One group, he says, are those *rākṣasas* like Rāvaṇa who are born of brahman seed and are devotees of Brahmā because of the universal fatherly love and impartial grace of that Creator [Brahmā] for all those who are devotees. These are not, he goes on, to be confused with the other type who are well known in this world, having attained their condition as a result of the fruition of their sins and because they are ghosts. Ct evades this issue somewhat by glossing *brahma* as *veda* and understands *brahmarākṣasa* as "a *rākṣasa* who knows the *vedas*." This explanation is rendered redundant by the term *ṣaḍaṅgavedavidusām* in the same verse. Cf. 5.28.18 and note, and notes on 5.1.20 and 5.7.65. Compare, too, 5.3.28 and note.

3. "auspicious musical instruments" *maṅgalavāditraih*: The construction is slightly awkward because it is difficult to construe the two instrumentals *vāditraih* and *śabdaih*. Cr offers a solution understanding *vāditraih* to mean "*rākṣasas* with auspicious musical instruments," who are the subject of the causative verb *prābodhyata*. *Śabdaih* thus becomes the *karana*, or "instrument," and the phrase would mean "Rāvaṇa was awakened by musicians with auspicious instruments."

5. "Wholly obsessed with her" *bhṛśam nyuktas tasyām*: Ct takes this expression as the inspiration for a discussion of the theological implications of a negative obsession with God. He argues that since Rāvaṇa is a *rāksasa*, a creature consisting predominantly of the grossest strand of physical being (*tamoguna*) who is deluded by the *māyā* of the Lord, his obsession [with Sitā] will ultimately yield its fruit in a future birth after the more immediate result of a birth in hell. He cites the *Harivamśa* (31.110) to the effect that the Rāma *avatāra* occurs in the twenty-fourth cycle of four *yugas* (= *mahāyuga*). Relying on what Pandit Shrinivas Shastri and K. T. Venugopalan inform us is a well-established tradition, this would appear to place the birth of Śiśupāla, and thus by implication the Kṛṣṇa *avatāra*, four cycles later, in the twenty-eighth *mahāyuga*. Thus, Ct notes that

Rāvaṇa, according to the *Harivaṃśa*, will be born in a future age in the lineage of the Cedi kings, a reference to the prince Śiśupāla noted for his enmity to the Kṛṣṇa *avatāra* and often used by Vaiṣṇava theologians as the archetypal exemplar of *dveṣabhakti*, or devotion through enmity.

"intoxicated with desire" *madanena madotkatah*: Cr understands the phrase in its other common sense of "intoxicated with liquor." This seems inappropriate, since by now one would expect Rāvaṇa to have slept off the results of the previous night's indulgences. On the other hand, a short time later (verse 24 below) Rāvaṇa is described as intoxicated when he enters the *aśoka* grove.

"contain" *ātmani gūhitum*: Literally, "to conceal or hide in himself." The context here seems to bear out the interpretation of Cr, who explains the phrase as *manasi niyamitum*, "restrained within his mind." Ck glosses *kāma*, "desire," appropriately as *kāmavega*, "force of desire." Cm offers a somewhat idiosyncratic interpretation of this verse, explaining that, in fact, although passion is present, Rāvaṇa is not intoxicated by it, and therefore *niyuktah* is intended by the word *vinītaḥ*, that is to say, he actually has his passions under control with regard to Sītā. Therefore, he claims, the phrase *na śaśāka ātmani gūhitum* is an example of *kāku*, an ironic usage wherein the inflection of the voice suggests that a negative expression is to be understood as its corresponding affirmative. Perhaps he means that even though Rāvaṇa was infatuated with Sītā, he was sufficiently in control of his passions not to physically assault her. Cf. 5.24.18.

6–9. "headed for" *prāviśat*: Literally, "he entered." That the imperfect is used in an inceptive sense is demonstrated by the fact that it is not until verse 17 below that Rāvaṇa actually reaches the gates of the grove.

"artificial animals" *ihamṛgaih*: See 5.7.12 and note; Vyas 1967, p. 307; and Meister et al. 1988, p. 401. The word has three attested meanings: "wolf," "artificial deer," and as a technical term for a type of drama. The second of these is the only one at all appropriate to the context. Several translators seem perplexed and offer unlikely renderings. Thus, Roussel (1903, p. 514) translates "*de loups (artificiels) de tout genre, d'un aspect ravissant*"; Dutt (1892, p. 946), "various beautiful wolves"; Shastri (1957, p. 380), "sculptured wolves, wonderful to behold"; Raghunathan (1981, p. 384), "animal pets which delight the eye"; and Simon (1934, p. 78), "*der verschiedenartige und entzückend anzusehende Schauspiele*(!)". Only Tapasyananda seems close to the mark with "delightful carvings of various kinds of animals" (1983, p. 89).

11. "palmyra fronds" *tālavṛntāni*: As Cg remarks, the leaves are used as fans. Ct, noting the two kinds of fans, observes that this shows that it is not cool in Laṅkā even in autumn or winter. See notes on 5.2.54; 5.12.2–3; 5.51.13; and verse 18 below.

12. "pitchers" *bhṛṅgāraih*: Cm observes that these are water vessels shaped like the flower of the Dhatura (white thorn-apple, *Dhatura alba*).

"curved swords" *maṇḍalāgrān asīn*: The majority of translations that we have consulted reflect the vulgate reading, *maṇḍalāgrā brsīś caiva* (D5,7–9,G1,M3). Cg reads *mandalāgrān brsīṃś cawa* (not cited in the critical apparatus, but found in VSP and GPP). They thus render either "curved swords and cushions" or "rounded cushions."

15. After this verse, D5,7–9,S insert a passage of eight lines [469*] in which the disheveled state of the women as a result of drink, sleep, and passion is further described.

18. Ct, Ck remark that the lamps are present because, as stated in verse 5.16.1 above, it is the last portion of the night and, moreover, it being the twelfth night of the bright half of the month, the moon would by now have set. See notes on 5.2.54; 5.12.2–3; 5.15.1; 5.51.13; and 5.56.46.

19. "leering" *jihma-*: Literally, "crooked, awry" or "morally depraved." With words meaning "eye," it can mean "a sidelong glance" or "a squint." In this context we understand a sidelong glance indicating lust.

"who had cast aside his bow" *apaviddhaśarāsanam*: The bow is the typical and identifying *āyudha*, or attribute, of Kāmadeva.

20. "playfully" *salīlam*: This reading should properly be considered doubtful. The alternative readings *sapuṣpam* and *supuṣpam* are evidenced in virtually all northern manuscripts (with the apparent exception of Ś1,V1), all *devanāgarī* manuscripts (with the exception of D10, which omits the passage), and southern manuscripts M1,2,G1,T2. Among the commentators, Ck, Ct read *supuṣpam*, while Cg, Crā, Cm read with the critical text. While Cr merely mentions the variant *salilam*, Ct, Ck go out of their way to strongly defend their reading and to heap scorn upon Cm, who, according to Ct, "being unable to construe [the proper reading], fancifully constructs the reading *salilam avakarsantam*." The variant *sa-* or *su- puṣpam* is explained by Ct, Ck as "covered with floral garlands." This sense is reflected in those translations that depend on the text known to Ct.

"like the foam of freshly churned milk" *mathitāmṛtaphenābham*: The apparent meaning of this compound would be "having the appearance of the foam of the churned *amṛta*"; and indeed, this is the way that it has been understood by Shastri (1957, p. 381), Dutt (1892, p. 947), Roussel (1903, p. 515), and Simon (1934, p. 79). But this reading presents difficulties. For, despite its appealing similarity to the famous myth of the *Amṛtamanthana*, literally, "Nectar-Churning" (see 1.44.14ff. and notes), it is not, in fact, the *amṛta* that is churned in that story but rather the ocean to produce the nectar. In order to read our compound in this way, then, one would be obliged to see it as an *abhūtopamā*, that is, a simile based on a nonexistent *upameya*, or standard of comparison. The commentators, with the exception of Cr, are unanimous that *amṛta* and/or *mathita* refer to dairy products, although there is some disagreement as to exactly what is meant. Ct understands *amṛta* to mean "milk" and *mathita* to be a participle; thus, he glosses the compound as "having an appearance as white as the foam of churned milk." Ck agrees that *amṛta* is milk but understands *mathita* nominally to mean "buttermilk unmixed with water." He then understands "whose appearance is as white as buttermilk or milk." Cg's explanation is similar to that of Ck, except that he specifies that *amṛta* means "milk freshly drawn from a cow," a meaning for which he adduces a citation from the *Vaijayantikośa*. Raghunathan, who reads "churned curds" (1981, p. 385), and Tapasyananda, who reads "white like milk" (1983, p. 90), accept the notion that the *upamāna* is a dairy product but give renderings somewhat at variance with those of the commentators.

"slipped" *vimuktam*: Ct, Ck understand "adorned with extraordinary pearls," an interpretation reflected in a number of translations.

23. "women's grove" *pramadāvanam*: Cg, Ct, Ck, Cr note that this refers to a park set aside for the diversion of women. Cg's gloss, *antahpurodyānam*, "a garden attached to the women's apartments," is the same one he provides at 1.11.58 mentioned above (5.11.60), which he regards as a synonym for *aśokavanikā*.

24. "tapering ears" *śaṅkukarnaḥ*: Literally, "whose ears are pointed." The thrust of the epithet is unclear. Commentators are clearly uncomfortable with the term and generally choose one or two strategies to try to evade its literal interpretation as an epithet of Rāvaṇa. One proposal, offered by Cg, Cr, interprets "having ears that are closed [to advice] because of arrogance" (Cr). Ct, Ck attempt to introduce an entirely new character, of whom this epithet is the proper name. This is a *rākṣasa* warden of

the women's park, who is the only male normally permitted to see Rāvaṇa as he enters this grove. They then take this demon Śaṅkukarṇa as the antecedent to the instrumental *tena* in *pāda* c, which we, along with most other commentators and translators, understand to refer to Hanumān. Among the translators only Dutt has followed the interpretation of Ck, Ct. No translator, not even Raghunathan, can bring himself to accept the interpretation of Cg, Cr. The *Garuḍapurāṇa* (1.65) provides an elaborate analysis of various physical features that are said to have originally been narrated by Samudra, the author of the *Samudraśāstra*. According to this text *śaṅkukarṇa*, or "tapering ears," is a sign of royalty (1.65.61).

26. "crept lower" *avaplutaḥ*: We accept the normal meaning of this term, as does Cg, understanding with several commentators that the purpose of Hanumān's move is to get a better vantage point from which to observe Rāvaṇa. Other commentators differ as to the direction of his move. Ct, Ck, Cr have the monkey climb to a higher branch, while Cm has him shift to a different tree entirely.

28. "dark, darting eyes" *asitāpāṅgīm*: Literally, "having dark corners of the eyes." The reference is, of course, to the conventional cliché of the sidelong glances of beautiful women, which one encounters frequently in Sanskrit poetry. The idea is that the far corners of the eyes are dark from the presence of the large, dark iris. See Ingalls 1965, p. 178.

Sarga 17

3. "Covering her stomach with her thighs" *ūrubhyām udaraṃ chādya*: Literally, "covering her belly with her thighs." Cf. 5.23.5–7 and 5.56.57 and notes.

5. "unadorned" *amaṇḍitām*: There seems to be some confusion in the text as to whether Sītā is wearing her jewelry or not. This is the third time that she has been called, "unornamented [but worthy of ornament]." See 5.13.20,35. Yet at 5.13.39ff., Hanumān provides a detailed inventory of the jewelry she is still wearing and that which she has cast off. It is perhaps this confusion that led to the reading discussed above, according to which her ornaments had been placed on a nearby branch. See the notes on the above verses.

D7–9,T,G,M1,3 all add one line [477*]: "Like a tender lotus stalk covered with mud, she both lacked beauty and possessed it" (compare 15.25cd). This line is rendered in most available translations that follow the southern recension.

6. "with wishes for her chariot and resolve for her horses" *saṃkalpahayasaṃyuktaiḥ . . . manorathaiḥ*: Literally, "with wishes yoked to resolution-horses." The metaphor depends on the literal meaning of the word for "wish," *manoratha*, "mind-chariot."

7. "wasting away" *śuṣyantīm*: See note on verse 19 below.

8. "like the constellation Rohiṇi occluded by the malign planet Dhūmaketu" *graheneva rohiṇīṃ dhūmaketunā*: See note on 5.13.21.

9. "traditional" *ācāravati*: Literally, "maintaining customary practice."

"through marriage—become part" *saṃskāram āpannām . . . jātām*: Literally, "having experienced the rite, been born into." We follow the lead of Ct, Cg, Cm, Cs, who understand the elliptical "rite," *samskāra*, to be an allusion to the rite of marriage, one of the traditional *samskāras* of Hinduism. These commentators note that the tradition often regards the marriage ceremony for women as the equivalent of the *upanayana* ceremony for men, whereby the latter obtain their second birth. For them this explains

the reference to the woman being born again (*punaḥ*) into a second family. Cr understands *duṣkula*, "bad family," to be the *rākṣasa* clan into which she appears to have been born because she now resides in the city of the *rākṣasas*. He then understands that she retains her "refinement," *samskāra*, by not having contact with them (the *rākṣasas*). Ck understands "born into an evil family, although retaining her refinement, like someone who had taken up the practices of an evil family" (i.e., although she was still virtuous, she had the appearance of someone who had taken up . . .). See *ManuSm* 2.66–67 and Kane 1941–1975, vol. 2, pp. 293–95.

10. See 5.13.32ff. for a similar passage.

After this verse, a few southern manuscripts (T1,3,M3,D8), including the text of Cg, read a verse that repeats 5.13.33ab and 36cd. This appears in the translations of Raghunathan and Tapasyananda.

11. "future" *āyatim*: Most commentators explain this as "acquisition of wealth, etc." Cr understands "future increase somehow or other blocked."

"command" *ājñām*: Ct, Cr specify that one should supply the word "king's."

"like the skies . . . at a time of catastrophe" *diśaṃ kāle*: Literally, "the direction at that time." We follow the general consensus of the commentators, who gloss *utpātasamaye*.

"divine worship improperly performed" *pūjām apahrtām*: Literally, "worship carried away." We follow Ct in understanding *pūjā* as *devapūjā* and Cr in understanding *apahrta* as "somehow improperly performed." Cg, preferring, it seems, the literal sense of the participle, feels that by the word *pūjā* here, we are to understand the articles used to perform *pūjā*.

13. "Rāhu": See note on 5.13.21.

15. "night of the waning moon" *krsṇapakse niśām*: Literally, "a night of the dark fortnight of a lunar month."

18. "her long, single braid" *ekayā dirghayā veṇyā*: See note on 5.13.24.

19. "She ate almost nothing" *alpāhārām*: The commentators are divided as to whether this means Sītā is living on water (Ck, Ct, Cg) or merely on air (Cr). Cg offers an alternative explanation to the effect that she ate, but sparingly, which is in any case a mark of good breeding in a lady. Ck, Ct add that she couldn't eat anyway, because she wasn't bathing and worshiping the gods (Ck). They add that she didn't need to eat because she had been give the magical *pāyasa* by Indra. See notes on 5.11.54 and 5.13.22; compare 5.34.39.

20. "some divinity" *devatām*: Ct, Ck suggest that Sītā is praying to her household divinity and read the particle of comparison *iva* as the emphatic particle *eva*. Cr sees her as worshiping Rāghava, and so forth, but understands *devatām iva* to refer to Sītā, who, as he sees it, resembles—in her motionlessness—the image of a divinity.

21. "Such was the condition": We have added this phrase in an effort to give some suggestion of the syntactic linking of the previous fifteen highly figured verses to this one. Grammatically those fifteen verses consist of a long string of accusatives that must be governed either by the finite verb of this verse, *pralobhayāmāsa*, or by that of verse 4, *dadarśa*, "saw." It would, of course, be impossible to render this construction literally in English without reducing the passage to unreadability.

The meter is *vaṃśasthavila*.

Sarga 18

1. "surrounded" *parivṛtām*: Ct, Cr, Ck supply "by the *rākṣasa* women." A broad selection of northern, southern, and *devanāgarī* manuscripts (Ñ1,V2,B1,3,4,D1–

6,8,10,11,T2,3,M3) have instead the reading *pativratām*, "faithful to her husband," and the critical reading should perhaps be considered uncertain. *Pativratā* is the preferred reading in the texts of Cg, Cr, Cm and as such has been rendered in Raghunathan and Tapasyananda.

2. "in your fear" *bhayāt*: Cm, interestingly, is at pains to read this entire passage as Rāvaṇa's profession of religious devotion to Sītā as the goddess, rather than as an expression of his carnal desire. Thus, he argues that Rāvaṇa is suggesting that her fear is misplaced since he is a servant whom she should regard as equal to a son.

3. "I long for you" *kāmaye tvām*: Cm understands this word in the sense of "longing as one would for the goddess."

4. "fear" *bhayam*: Ck explains as follows: The cause of Sītā's fear is twofold. The first cause is the fear that if she makes love to Rāvaṇa, another male will see her; the second is the fear of violating *dharma* through marital infidelity. Rāvaṇa, he claims, is reassuring her in this verse about her first source of anxiety. Ct offers a similar explanation, attributing the first fear merely to the imaginary fear of the arrival of other men. Cr claims that Rāvaṇa is reassuring Sītā that out of fear of him no other males will dare approach. Cg merely remarks that there are no other men to frighten her. Cm, who paraphrases Cg's explanation, goes on with his own theological rendering of the passage, saying that Rāvaṇa's real meaning is that as the goddess ruling over all, she should have no fear of anything.

5. The idea underlying this verse as suggested by various commentators is that Rāvaṇa, in arguing that he is merely carrying out the *svadharma*, "normal code of conduct," of his kind, cannot be regarded as a sinner. Therefore, Sītā should have no fear of contact with him. Some commentators add that the unexpressed intention is that since she is a woman, and therefore lacking any autonomy, she too would incur no sin in acceding to Rāvaṇa's desire.

Jhala (1966, p. 481) calls our attention to the *rāksasa* style of marriage, i.e., abduction, as described at *ManuSm* 3.33.

6. Cm continues his devotional reading of the passage by understanding Rāvaṇa to be pledging his devotion, rather than erotic love, to his *iṣtadevatā*, Sītā, and by reading "touch," *spraksyāmi*, in the sense of "perform, worship."

"though Kāma, the god of love . . . to his heart's content" *kāmaṃ kāmah . . . yathā-kāmam*: The half verse plays heavily on different forms of the word *kāma*, "desire," which is echoed as well in *pāda* a by *akāmām*, "unless you desire it." Several commentators—evidently to avoid the redundancy of the adverbial forms *kāmam* and *yathā-kāmam*—suggest reading the former in the sense of "strongly." We have rendered the word as the concessive "even though" but have carried something of the strength of the commentators' suggestion into our rendering of the verb "*pravartatām*," literally, "be active, move," as "rage."

8. "single braid" *ekavenī*: See note on 5.13.24.

11. "such things": This has been added to the translation, following the suggestion of Ct.

14. Cm, returning to the devotional theme, understands, "What man, even the Grandfather himself, having seen you, O Lakṣmi, could fail to worship you?"

Numerous northern, southern, and *devanāgari* manuscripts (Ś1,Ñ,B1,2,D1,4,6–10,T2,G2,M2), including the texts of Cv, Crā, Cm, Ck, Ct, read *nātivarteta*, which the commentators interpret as "would not be agitated," for the critical reading of *atvarteta*. The critical reading should, perhaps, be considered doubtful.

16. While Cm acknowledges that the conventional meaning is clear, the verse has, for him, an inner devotional message that is quite different. In his reading Rāvaṇa is represented as merely requesting that Sītā stop thinking of him as an enemy and that she abandon her mistaken notion that he wants her to be his wife. By mentioning his chief queen, he is really saying that he wants Sītā to be the chosen goddess of both him and his chief queen, Mandodarī.

17. "All the choice things" *ratnāni*: Literally, "jewels." We take it here, however, and in verse 32 below in its common meaning of "choice or excellent things."

For Cm the true meaning of the verse is that Rāvaṇa, as a true devotee, is offering himself and everything he owns to the goddess.

23. "my power" *matprabhāvāt*: The reading is marked as uncertain in the critical edition, as indeed it should be, in light of the fact that a number of manuscripts read *matprasādāt*, "through my grace or favor" or "on account of favoring me." These and other similar expressions therefore turn up in a number of translations.

26. "dense": We supply this word in keeping with the suggestion of Cg, Ck that the mention of cranes here, the conventional precursors of the monsoon in Sanskrit poetry (compare *MeghDū* 1.10; *Mṛcch* 5.23), suggests the extreme thickness of the clouds.

27. "Unlike Hiraṇyakaśipu . . . his wife" *hiraṇyakaśipuḥ kīrtim*: According to Cm, Cg the figure here is an example of *vaidharmyadṛṣṭānta*, or an example in which the situation described in the *upameya* is the negative or opposite of that in the *upamāna*. Cg, Cm, Cs, Ct, quoting Cm, go on to say that the story of the abduction of the wife of the *asura* Hiraṇyakaśipu at the hands of Indra and her return through the intercession of the *ṛsi* Nārada is well known from the *Bhāgavatapurāna* (7.7). Cg quotes a passage (*BhāgP* 7.7.14) in which Hiraṇyakaśipu's son Prahlāda refers to Indra's abduction of his mother. The woman's name is usually given as Kayādhū. Ct glosses the name as "equal to *kīrti* (fame)." Since no purāṇic passage with which we are familiar gives *kīrti* as a proper noun for the demon king's wife, we have followed the lead of Cg, who takes the word *kīrti* to denote "wife" by secondary derivation. See note on 4.38.6.

34. The meter is *vasamavṛtta*, a "mixed stanza."

35. The verse is *vasamavṛtta*, a "mixed stanza."

Sarga 19

2–3. Several commentators (Cm, Ct, Cs) remark on the repetitiveness of Sītā's speech here. They exonerate her and the poet, however, on various grounds. Ct, for example, says that there is no fault in speaking this way, since Sītā is angry. And, he continues, since the poet has emotionally identified himself with his subject, this fault does not apply to him either.

"lady of the sweet smile" *śucismitā*: We share the view of Cm, Crā, Cg that the use of this contextually jarring epithet is to remind us of Sītā's true nature. Ct, Ck, however, understand that Sītā is actually smiling at this moment, thus demonstrating the courage that enables her to answer Rāvaṇa so forcefully.

"placed a straw between Rāvaṇa and herself" *tṛṇam antarataḥ kṛtvā*: The words "between Rāvaṇa and herself" have been added for clarity. This is a repetition of the gesture Sītā makes when first addressing Rāvaṇa in his palace at 3.54.1. The commentators are in general agreement that the straw is interposed to mitigate Sītā's impropriety in speaking directly to a man other than her husband. Evidently the straw is

symbolic of the screening of women from the gaze of unrelated men. Ct, Ck compare the practice to a similar one, which they say is done during urination, etc. According to Pandit Shrinivas Shastri, the placing of straw on the ground before urination is practiced by some people in order to avoid urinating directly on the earth goddess. Vyas (1967, p. 145) mentions the custom of *trnāntarābhibhāsana*, that is, "conversation through (between) a blade of grass." According to him, the straw is placed on the ground in order to prevent Sītā from having to speak directly to Rāvaṇa. She could, therefore, speak directly to it and then be "overheard" by Rāvaṇa. He understands this to be a custom indicating contempt for the other party. Sharma (1971, p. 115) understands the action to symbolize a veil or curtain. Later he understands this as a practice of women when speaking to unworthy persons (p. 176). See 5.56.71.

Ctś offers no fewer than nine possible interpretations of Sītā's gesture:

1) It is a marker of proper social behavior that prohibits a woman from holding face-to-face conversation with a man other than her husband;
2) She is alluding to [Rāvaṇa] in suggesting that he is to be considered [as of no more consequence than] a straw;
3) She is giving concrete representation of her thought that: "He [Rāvaṇa] will not take what I am about to say any more seriously than he would a straw";
4) Because of the idea expressed in the verse from a *Devistotra* that whomever the goddess casts her eyes upon becomes, by that very fact, filled will all possible virtues, Sītā is indicating by her gesture that Rāvaṇa is not worthy of receiving her glance;
5) She is suggesting: "Just as my lord drove off the crow demon (*kākāsura*) with a straw, so will he drive this one [Rāvaṇa] away with this straw" (cf. 5.36.12–33);
6) She has the idea that: "Regarding an insentient object [i.e., the straw] as a sentient one, I will address it and speak to it";
7) Sītā sets down the straw with the thought that it should serve as a barrier or screen between her and Rāvaṇa because he is getting too close;
8) She has the idea that: "Since you are the equivalent of a beast, here is some fodder for you";
9) She has the idea that: "By cutting off this straw, I am informing you that in opposing Rāma you and your descendants will be destroyed."

Jhala (1966, p. 481) points out a number of additional citations for the practice of holding a straw or a blade of grass between oneself and another person. Compare 5.56.71 and note. For further discussion, see note on 3.54.1.

"on your own wives" *svajane*: Literally, "your own kinfolk." We follow Ct.

6. "virtuous" *sati*: We agree with Cg, Cm, Cs, Ct, Ck, who understand the term in its nominal context as a virtuous woman devoted to her husband, rather than Cr and some translations, who take it as a present participle in the sense of "being [another man's wife]." See S. Goldman 1996.

"suitable" *aupayiki*: We follow the majority of the commentators in interpreting this unusual term in the sense that seems clearly called for by the context. Cr has an alternative explanation that attempts to define the term more clearly on the basis of the sense of its underlying form (*prakrti*), *upāya*, "means, strategy, expedient," interpreting it as "agent of means of production." He understands Sītā to be saying that she will not be Rāvaṇa's chief wife, the one upon whom the others must wait but who is also responsible as the agent of the means (*upāya*) for their protection. Cr, alone

among the commentators, appears to understand *parabhāryā*, "wife of another," as "chief wife," reading "*para*" in its common, but here unusual, sense of "highest, chief." He understands *aupayikī* as "agent of means of protection" and explains the sense of Sītā's statement as follows: "I will not become your principal wife to be waited upon by your [other] wives and responsible for providing the means of their protection [*aupayikī*]."

"You should properly consider what is right, and you should properly follow the conduct of the virtuous" *sādhu dharmam aveksasva sādhu sādhuvratam cara*: Following the breaking up of the words in the critical edition, we have rendered the first two occurrences of the word *sādhu* adverbially. Some commentators follow a manuscript tradition in which there is no break between *sādhu* and *dharma*, thus rendering "consider the *dharma* of the righteous." Cs argues that we should take the *sādhu* of *sādhuvrata* as feminine, in keeping with the grammatical *sūtra votoguṇavacanāt* (*Pā* 4.1.44), to refer to Sītā herself as a *pativratā*. He understands *sādhuvratam cara* then to mean, "You should practice the same vow as I, a chaste wife, do, [that is, the vow of] renunciation."

7. "Make an example out of yourself" *ātmānam upamāṃ kṛtvā*: Cm understands somewhat differently that Sītā is exhorting Rāvaṇa to reflect on how he might feel if another man attempted to violate his wife/wives, and, on the basis of that reflection, to cease having lustful desires for other men's wives. She is not actually calling on the *rāksasa* to be a moral exemplar but rather is urging him to consider the consequences of his actions in terms of their effects on others. This half line is repeated in a few manuscripts as part of Jaṭāyus's exhortation of Rāvaṇa in the same connection at *Rām* 3.945*; cf. 3.36.26 and 3.48.1–7, especially verses 6 and 7.

8. "Other men's wives" *paradārāh*: Cr and a number of translations seem to regard the sentence as elliptical. They explain or gloss the expression as *paradārāvañcadoṣāh*, "the crime of adultery" (Cr) or "the pursuit of other men's wives" (Raghunathan). We feel, however, that the tendency in this and other patriarchal traditions to hold women responsible for the sexual misconduct of men should not be disguised.

9ab–498*; 9cd–499. Verse 9 as it appears in the critical text is essentially unreadable and is, we believe, the product of insufficient thought on the part of the critical editors. Jhala himself, having approved the reconstructed text (1966, p. 481), tries bravely in his critical note to defend it, proposing what seems to us a most improbable way to read it. The problem is that having once again accepted neither the northern nor the southern reading, the critical editors have left us with a textual sequence found nowhere outside the critical edition. The reading is closest to that of the northern manuscripts, but the form *mithyāpranītātmā* essentially belongs to the south, while most northern manuscripts and aligned *devanāgarī* manuscripts read *pranītam te* or *na ca dharmapranītam te*, both of which are at least intelligible. The southern recension and its associated *devanāgarī* manuscripts have two additional lines, 498* and 499*, occurring after our 9ab and 9cd, respectively. These lines have the advantage of providing the expected justification for Sītā's inference concerning Rāvaṇa's failure to pay heed to whatever virtuous citizens Laṅkā may possess. Under these circumstances we have decided to render the southern version of the text by including the two starred passages. See Sutherland 1992a.

10. See *ArthŚā* 6.1.16–17. These verses paraphrase the sentiment expressed here.

13. "tyrant" *raudraḥ*: Literally, "wrathful, furious, violent."

14. Cg observes that the inseparability of Sītā and Rāma is eternal and that she, i.e., Lakṣmi, is always incarnated in the same family as he, i.e., Viṣṇu. He further

observes that the illustration given suggests not only Sītā's dependence on Rāma but her capacity for enhancing his greatness.

15. "arm" *bhujam*: Cs feels that Sītā's mention of arm here is to suggest to Rāvaṇa that his arms, which had desired to embrace her, will be cut off.

17. "Very well then" *sādhu*: We follow Cg in reading *sādhu* as an interjection in this sense as it sums up the previous argumentation and lends force to Sītā's appeal. Ct, Ck understand it as an elliptical sentence to the effect "that would be best (*sādhu*) for you." Cr reads it adverbially with *samānaya*, "reunite me in such a way that it would be good."

"young" *vāśitayā*: Many manuscripts (Ś1,Ñ1,V2,B,D1–3,5,6,8,T2,3,G3), including those consulted by the commentators, have the variant *vāsitayā*, explained by the commentators as "young" (Cr), "longing or desirous" (Ct), and "bound, captured" (Cm). Simon and Roussel apparently derive the word from the root *vas*, "to dwell," and translate accordingly. The division among the manuscripts suggests that the reading should perhaps be considered doubtful.

18. "terrible death" *vadham . . . ghoram*: In the midst of a rather lengthy discourse on Sītā's exhortation of Rāvaṇa to become a devotee of Rāma, Cg says that she is warning him as follows: "If you think that death would be preferable to the humiliation of taking refuge with Rāma, you really ought to worship him because he will not give you a pleasant death. Rather, he will stand you there and slaughter all of your descendants right before your eyes, and then he will give you an extraordinary death (*citravadha*). If you don't want that, you had better take refuge with him." This seems somewhat jarring in the context of a passage that emphasizes the compassion of the Lord.

"appropriate" *aupayikam*: We read this adverbially. It could also be taken adjectivally with *mitram*, "friend," in the sense of "proper, helpful." Compare the use of this word in verse 6 above. The commentators are silent as to its sense here.

Following verse 18, D1,3–5,7–9,S insert a passage of six lines [502*] in which Sītā expands on her exhortation, urging Rāvaṇa to give her back to Rāma and to cultivate friendship with him as he is always affectionate to those who seek refuge with him. For that, she assures him, is the only way he can avoid certain death.

20. "deafening" *nirghoṣam*: Compare note on 5.5.10.

21. "marked with the names of" *-lakṣanāḥ*: The commentators with the exception of Cr agree that this term or its most common variant (*lakṣitāḥ*) refers to the inscription of the archer's name on his arrow. Cr reads *lakṣita* in the sense of "aimed at" and understands the expression to mean "shot by Rāma and Lakṣmaṇa."

22. "bringing life to a halt" *asaṃpātam kariṣyanti*: The available commentators are unanimous in glossing *asaṃpātam* as *anavakāśam*, "lacking intervals." The idea, which is picked up by most available translations, is that the arrows will fall so densely that there will be no space between them. Note, however, the similar passage at 3.60.41, where Rāma threatens to make a "*nihsampātam* (v.l. *asampātam*)" of the inhabitants of the three worlds with his arrows and missiles. At that place, the southern commentators Cg, Ct, Cr understand the term to refer to the immobilization of all beings. We believe that their interpretation there is correct, and moreover, that it is the proper interpretation in this passage as well. This interpretation is also supported by the northern variant 505* *asampātā bhaviṣyanti panthānaḥ śaravṛṣṭibhiḥ*, "and the streets will become devoid of movement by virtue of the hail of arrows."

23. As Cg notes, the poet here expresses the same idea first in a metaphor (*rūpaka*) and then by means of a simile (*upamā*).

24. "royal sovereignty" *śriyam*: The reference here is to Viṣṇu's feat in the Dwarf Incarnation, or *vāmanāvatara*, of wresting the lordship of the universe from the *asura* king Bali. See *Balakānda, sarga* 28 and notes. See Pollock 1991, pp. 39–40; Rocher 1986, p. 108; and Introduction, p. 43. The story is popular and known throughout the literature. See, for example, *MBh* 3, App. 1, No. 27.66ff. (KK 3.273), *PadmaP* 5.25; 6.267; *AgniP* 4.5–11; *BhāgP* 8.18–2; *MatysaP* 244–46; compare *VāmaP* 52. For some antecedents in the earlier literature, see *AitBr* 6.15 and *ŚatBr* 1.2.5.1ff.

After verse 24, many northern manuscripts, including Ñ2,V2,B,D6, insert a passage of twelve lines [509*] in which Rāvaṇa, enraged by Sitā's spirited response, interrupts her to rebuke her for her unladylike aggressiveness and to threaten her further. She is not, however, intimidated and continues with what is the critical edition's verse 25.

26. "out to the forest" *gocaram gatayoḥ*: Literally, "gone to the field." The commentators are divided as to how to interpret this slightly obscure expression. Ct offers two alternatives: 1) "gone to find out the story of the magical deer"; 2) "gone to the forest." Ck agrees with Ct's second interpretation. Cr combines these two ideas in offering "gone to the forest to kill the magical deer." Cg, Cv offer "gone out," whereas Crā, Cm, evidently trying to invest the term *gocara* with its sense of "scope of the senses," suggest "gone for the sake of an object of the senses in the form of the magical deer."

28. "defeat them both" *yugagrahanam*: Ck, Ct read the compound as a *dvandva* in the sense of "assistance and wealth" and understand Sitā to be saying that these would be as unavailing (*asthira*) as they were to the *rākṣasas* in Janasthāna. Cg, Cm interpret it simply as "attaining victory in battle." Cg offers an alternative explanation "undertaking battle would be uncertain."

"one-armed Vṛtra by the two arms of Indra" *vṛtasya . . . indrabāhubhyām bāhor ekasya*: The legend of Indra slaying Vṛtra is well known throughout the literature far back into the vedic period. See, for example, *RV* 1.32; *TaiS* 6.5.5; *ŚatBr* 1.6.3; *JaimiBr* 2.155; *MBh* 5.9–10; and *Rām* 1.23.17–19. The reference here to "one-armed" Vṛtra might be to the legend that during the battle between Indra and Vṛtra, Indra severed the arm of Vṛtra (cf. *RV* 1.32.5). See *BhāgP* 6.12, especially verses 3,29. See Bhattacharji 1970, pp. 254ff.; Dikshitar 1951–1955, vol. 1, pp. 189–90.

30. "Kubera's mountain abode" *girim kuberasya*: The commentators are in two minds as to the identity of this mountain. One school, Ct, Cg, Ck, identify it as Mount Kailāsa. Cm, Cv identify it as Mount Gandhamādana.

"assembly hall of King Varuṇa" *sabhām . . . varuṇasya*: In post-vedic mythology Varuṇa is the monarch of the ocean. Thus, as several commentators point out, the two refuges would mark the heights and depths of the world, respectively.

"no way . . you can escape" *na moksyase*: A few manuscripts (Ñ1,D7,9,T1) as well as the texts of Ck, Ct read *vimoksase* or *vimokṣyase*. Cr appears to read *vimoksyase* as well These commentators then supply the word *prānam*, "life's breath," and understand the phrase to mean "you will be separated from your life's breath [i.e., die]." This reading has been rendered in the translations of Dutt, Roussel, Shastri, Simon, and other translators who follow the text and commentary of Ct.

"doomed" *kālahatah*: Ct, Ck, Cr propose reading this adjective with the implied pronoun *tvam*, i.e., Rāvaṇa, despite its placement squarely within the *upamāna* section of the simile. This reading, however, is made intelligible only by the textually inferior reading *vimoksase/vimoksyase* that these commentators share (see above). If this is done with the critical reading, we must either apply the adjective to both Rāvaṇa and the

tree or else leave the tree unqualified, implying that all great trees must inevitably be struck by lightning.

The meter is mixed: *pādas* acd are *vaṃśasthavila*; *pāda* b is *upendravajra*. According to Apte (App. A, p. 4), the meter is called *upajāti*.

Sarga 20

2. "humiliated" *vaśyaḥ*: The commentators who deal with this term are divided as to its meaning. Ct, Ck, Cr gloss it either as *iṣṭaḥ* (Ct, Ck) or *priyaḥ* (Cr), "beloved, cherished." According to them, Rāvaṇa is contrasting Sītā's harsh repudiation of his advances in *pādas* cd with the normal way of the world expressed in ab. Thus, they understand "normally when a man treats a woman gently, she responds favorably to him, but when I speak gently to you, you treat me badly." This interpretation is followed by Shastri and Simon. The difficulty with this reading is the utter lack of lexical or other support for understanding *vaśya* in this way. Cm, on the other hand, understands the term in its normal sense of "under the control of, humiliated, demeaned, etc.," and we believe that he is correct. This interpretation is followed also by Raghunathan, Tapasyananda, and Roussel. Jhala (1966, p. 482) provides the same interpretation, as against the preceding one, which he ascribes to "the Comms." Jhala has evidently overlooked Cm. Dutt idiosyncratically tries to combine both interpretations, it would seem, by taking *vaśya* in its normal sense but forcing it against the grammar to refer to women; thus, he translates, "It is generally found on earth that the more a woman is courted by a man, the more she is brought under his influence" (1892, p. 956).

3. "on the road" *mārgam*: Ct, Ck, Cm, Cg propose breaking up the words so as to read *amārgam*, yielding the sense that the driver restrains horses that have run off the road. But this, as Jhala remarks in his critical note (1966, p. 482), is neither supportable from the manuscript evidence nor contextually appropriate. This interpretation has been followed by Dutt (1892, p. 956) "swerving steed"; Roussel (1903, p. 525) "*hors de la route*"; Raghunathan (1981, p. 393) "when they go off the track"; Shastri (1957, p. 388) "who seek to leave the road"; and Tapasyananda (1983, p. 101) "that are going astray." Only Simon among the translators consulted reads *mārgam* rather than *amārgam*. Cm provides a devotional reading of the verse in which *kāma* means *bhakti*, "devotion to one's chosen divinity," and *krodha* stands for both the innate wrathfulness of *rākṣasas* and the class of six emotions inimical to spiritual progress. Thus, according to him, the verse describes the power of devotion to conquer an evil nature, and so forth.

4. "perversities" *vāmāḥ*: The idea here, as brought out most clearly by Cm, is that Rāvaṇa is commenting on the perversity of sexual desire, which prevents him—through its concomitant emotion of tenderness and affection—from assaulting or chastising its unwilling object. Ct, Ck, who understand *vāma* here in the sense of "cruel," see the point that Rāvaṇa is making as the superiority of desire over anger. Cr alone understands this polysemic term in its sense of "beautiful." But in extending that meaning to "superior or excellent" *(utkaṭa)*, he manages to come up with much the same interpretation as the others.

5. "remain devoted to that false ascetic" *mithyāpravrajite ratām*: The reference to the false ascetic, as noted by Cm, Cg, is to Rāma, who, according to Rāvaṇa, is a charlatan, a prince wandering around in the guise of a forest hermit. A few manuscripts (V2,D3,7,9,T2,M2, and the texts of Ct, Ck) read *pravrajane* for *pravrajite*, yielding the

sense "given over to vain asceticism," which these latter two commentators explain as "[Sītā who is] pointlessly given over to the path of asceticism, which takes the form of the rejection of sensual pleasures." Ct notes our reading as a variant and explains it in the same way as do the commentators who have it. Cr, who according to GPP reads with Ct, nonetheless gives the same explanation as does Cg, etc. The text of Ct is followed by Dutt, Shastri, and Roussel.

7. "in a fresh paroxysm of rage" *krodhasamrambhasamyuktaḥ*: Cg glosses *saṃrambha* as *pranaya*, "love." He thus understands the compound to mean "filled with both love and rage."

8. "two-month" *dvau māsau*: As most commentators point out, this indicates that ten months have elapsed since Rāvaṇa set a one-year time limit for Sītā to accept him or die (3.54.22). As Ct notes, this is not in contradiction with Sītā's telling Hanumān (5.35.8; cf. 5.36.50) that this is now the tenth month of that period, as the difference in time is minor. See 5.24.32; 5.26.7; 5.31.27, 5.35.7,8; 5.36.50; 5.56.89; 5.63.23 and notes. See also notes on 5.2.54 and 5.12.2–3. See note on 3.54.22, where Cg points out that Sītā was abducted in the month of Caitra (March-April), and notes on 3.40.28cd-29ab and 3.16.1.

"come to my bed" *śayanam āroha*: Cr has a curious interpretation of this unambiguous expression. He glosses *śayanam* as *mahāsvāpam*, literally, "the big sleep," which he takes as a kind of euphemism for death. Glossing *āroha*, literally, "climb, mount," as *jānihi*, he then interprets the utterance to mean, "If you do not stop thinking of Rāma and will not give up your indifference to me, then I will commit suicide in your presence."

11. "tried to encourage" *āśvāsayāmāsuḥ*: The commentators differ slightly as to the substance of the women's covert message of support. Ck, Cr, Ct feel that they are saying to Sītā, "Do not be afraid; what can this low wretch do to you?" Cg sees the movements of the women's lips to be the trembling of those about to weep but understands all the gestures to be attempts at communication. Cm agrees with Cg's latter statement.

12. "pride in the power of her virtue" *vrttaśaundiryagarvitam*: Literally, "character-heroism-proud." The translation follows the interpretation of Cg, Cm, who understand the prior member (*vṛttaśauṇdirya*) of the compound as a *tatpuruṣa*. Ct, Cr take the prior member as a *dvandva* and thus understand the compound to mean "taking pride in her virtuous devotion to her husband and in his valor." This interpretation is also plausible in terms of Sītā's subsequent words. Ck also reads the prior member as a *dvandva* but understands *vrtta* to mean *durvṛtta* and takes the compound to be a modifier of Rāvaṇa in the sense of "arrogant because of his [evil] conduct and power." Translators are divided along the same lines with the majority following Ct, and Raghunathan and Tapasyananda following Cg, Cm.

14. "Śacī . . . the wife of Indra": See 5.57.9 and note. The word "inseparably" has been added to render the simile meaningful in translation. Cf. notes on 5.22.7 and 5.34.32, where Śacī (Paulomī) is again referred to.

20. "preserve intact" *anupālanāt*: Sītā is expressing the common notion of traditional India, viz., that the supernatural powers amassed through self-mortification may be squandered through use. Compare the similar sentiment of Viśvāmitra at 1.18.7.

"for that is what you deserve" *bhasmārha*: Literally, "O you deserving of ashes." The commentators are divided as how to divide the sequence *bhasmārhatejasā*. We, like Crā, Cg, Ck, break the sequence between *-ārha* and *tejasā*, while Ct and Cr read the two words together as a compound (as they are printed in the critical edition and in the

GPP) in the sense of "by my blazing power that is capable of reducing [you] to ashes." Cm reports an otherwise unattested *bhasmārhā*, which would then modify Sītā in the sense of "I who am capable of reducing [you] to ashes." On the whole, we feel that the tenor of the passage lends slightly greater credence to the first reading (Cg, Crā, Ck), although as Jhala points out, "there is little to choose between [the two]" (1966, p. 482).

See notes on 5.57.5,16, where the commentators remark on Sītā's restraint.

22. "warrior" *śūreṇa*: Ct, Ck, echoed by many translators, understand Sītā to be speaking ironically of Rāvaṇa's vaunted prowess, in that he has acted in such a cowardly fashion. Nonetheless, we feel that the force of Sītā's argument is brought out precisely by contrasting his lofty antecedents with his despicable abduction of her.

"with all your armies" *balaiḥ samuditena*: Literally, "furnished with troops." Cg for some reason reads the plural as the singular, "might, strength" and understands *samudita* in its sense of *sarvaśreṣṭha*, "outstanding."

23. "rolled . . . in rage" *vivṛtya*: Literally, "rolled." We have added the words "in rage," as the whirling of eyes is a conventional sign of intemperate anger in Sanskrit literature. Compare 5.21.9; 5.36.25; 5.40.22,36; 5.42.2,19; 5.45.15; 5.46.58; 5.49.36; 5.56.65.

24. "With his great arms and huge neck" *mahābhujaśirodharaḥ*: Ck explains this compound as follows: "whose arms and necks are great, both in size and in number." One should note, however, that aside from the use of the epithet *daśagrīva*, so far in this *kāṇḍa* there has been no allusion to the multiple arms or heads of Rāvaṇa. At the passage mentioned above (5.8.13), he is explicitly said to have only two arms. See verse 5.8.13 and note, and note on verse 26 below; compare 3.30.8. Cf. 5.47.2–14.

25. "garlands . . . floral wreaths" *-mālya- . . . -mālya-*: We have selected two related meanings of this repeated term to avoid redundancy in the translation. Cg's comment is that "although he had bright (variegated) garlands, he is also said to have red garlands because of the great abundance of the latter."

26. The reference is to the use of the great *nāga* Vāsuki as the rope with which the gods and demons churned the ocean for nectar. See 1.44.14–27 and note to 17. Also see, for example, *MBh* 1.15ff.; *BhāgP* 8.6–9; *MatsyaP* 249.51; *ViṣnuP* 19; Bedekar 1967, pp. 7–61; and Dange 1969, pp. 239–80.

Following verse 26, D5,7–9,S read an additional verse [518*]: "With his two stout arms, that mountainlike lord of the *rākṣasas* resembled Mount Mandara with its twin peaks." (Cf. 5.8.20 and note.) Apropos of this verse, Ct, Ck raise once again the issue of the number of Rāvaṇa's arms. Ck remarks, "By two arms are meant the left and right [sets of] arms. Here the collective singular is used." Ct, repeating his comments at verse 5.8.13 above, notes "normally (*sarvadā*) he has two arms; however, in battle, etc., through his own volition he has ten arms [on each side]." Ct goes on to quote "others [i.e., Ck], who, however, take the usage as a collective singular." Cr notes that "because of Rāvaṇa's ability to change his appearance at will, his description as possessed of two arms does not present any contradiction." See verse 24 above; cf. 5.47.2–14 and 3.30.8.

27. Following verse 27, many southern manuscripts (D7–9,T1,3,G,M1,3) insert a verse [520*]: "He was like the wishing tree, like the bodily incarnation of springtime, but like a shrine in a cremation ground, he was terrifying despite his ornamentation."

28. "hissing like a serpent" *bhujaṃga iva niḥśvasan*: See 5,4,11; 5.8.10,26; and 5.13.30–31 and notes. See note on 5.54.10.

29. "miserable pauper" *anayenābhisaṃpannam arthahīnam*: The commentators are divided as to the precise sense of *anaya* and *arthahīna* and even as to whether the two adjectives refer to Rāma or to the renunciatory vow of Sītā. The problem is complicated by the considerable polysemy of both *naya* and *artha*. Ct, taking them to modify her vow, understands *anayenābhisampannam* to mean "improper" and *arthahīnam* to mean "pointless, useless." He does offer the option that the adjectives can refer to Rāma without, however, providing a gloss for them in that case. Cr understands both terms to refer to Rāma and says that they mean "lacking in proper conduct and, therefore, lacking in material wealth." Ck has a similar explanation to the first term, glossing *arājadharmena*, "lacking the conduct befitting a king." Cs, who also understands *naya* in its sense of "proper conduct," says that it applies to Rāma because he has perpetrated improper actions such as killing one woman (Tāṭakā, see *Bālakānda*, *sargas* 24–25 and notes) and cutting another's nose off (Śūrpaṇakhā, see *Aranyakāṇda*, *sargas* 16–17)." He glosses *arthahīnam* as *nirbhāgyam*, "unfortunate." We, however, think that Rāvaṇa is not concerned with Rāma's moral qualities but is outraged at Sītā's preference for the exiled and impoverished Rāma over one so great as he. We therefore take *anaya* in its common sense of "misfortune, adversity." Cm explicitly declines to comment on this verse on the grounds that it does not appear in several of his manuscripts. Compare verse 12 above, where the commentators are divided over whether an adjective modifies Rāvaṇa or Sītā. For a discussion of the killing of Tāṭakā and its significance for the development of the character of Rāma in the *Bālakānda*, see Goldman 1982.

30. "Rāvaṇa, who made his foes cry out" *rāvanaḥ śatrurāvanah*: This is another of the etymological epithets of which the epic poets are so fond. See Goldman 1984, pp. 104–5.

31–33. This passage roughly recapitulates in a condensed form and with a shift from plural to singular the more elaborate description of the grotesque *rāksasīs* at *sarga* 15. Several *pādas* are simply variants of corresponding passages in the earlier section. In one or two cases slight variations have required modification in our translation. Once again, we have broken up what is in fact a long string of accusatives and rendered it as a series of independent sentences for the sake of readability.

"while another's ears covered her upper body" *karnaprāvaranām*: See note on 5.15.5.

"while another had hairy feet" *pādacūlikām*: See note on 5.15.9–17

35. "conciliation, gifts, or provoking a rift" *sāmadānādibhedanaih*: Cg explains the syntax of the compound: "The term refers to the means of sowing dissension preceded by conciliation and gifts, that is to say, conciliation and gifts are to be tried first." The four *upāyas*, "strategic means," of *sāma*, *dāna*, *bheda*, and *danda* are a commonplace of the *nīti* literature and the *Arthaśāstra* (*ArthŚā* 9.6.56–61 and 9.7.68–80) in particular and are used normally in a political, diplomatic, and military context, rather than in affairs of the heart. The *bheda* in this case, a term generally ignored by translators other than Raghunathan, would, it seems, refer here to the *rāksasīs*' efforts to turn Sītā against Rāma. See notes on 5.2.27 and 5.34.16; cf. 5.39.2,3.

36. "continued to menace" *paryatarjayat*: Ct, Cr, along with a very few manuscripts, read *pratigarjata* (v.l. *paryagarjata*), "roared" or "bellowed," a sense followed by several of the translators.

37. "the *rāksasa* woman Dhānyamālinī": Cg, Cr report that this is a name both of Mandodarī and of one of Rāvaṇa's junior wives, but that in mentioning her the poet is including the chief queen, Mandodarī, by *upalaksaṇa*, "synecdoche." Cr, Cg understand the woman who interrupts Rāvaṇa to be Mandodarī. They mention that Hanu-

mān will later on use this as an epithet of Mandodarī. See note on 5.56.66. Pandit Shrinivas Shastri believes that this has to be a junior wife and not a name of Mandodarī. See notes on 5.8.48 and 5.56.66.

38. After *pādas* ab, D5,7–9,S insert two lines [526*] and following 526* read one line [528*] in which Dhānyamālinī continues: "[What do you want with this Sītā] a pallid, wretched human, O lord of the *rākṣasas*? Surely, your majesty, the gods, foremost of the immortals, did not ordain for her those extraordinary pleasures that you have won by the strength of your own arms."

39. Following 39ab, D1,3,5,7–9,S insert two lines [529*], which further qualify Rāvaṇa's actions as he turns from Sītā to retrace his steps: "Smiling, the ten-necked *rāksasa*, who resembled a cloud, turned around and started back, seeming to cause the earth to tremble."

41. "infatuated by the god of love" *madanena mohitaḥ*: Cr feels that Rāvaṇa is intoxicated with wine, etc., rather than love. See 5.8.5–9,21–22.

The meter is *vaṃśasthavila*.

Sarga 21

1. "Rāvaṇa, who made his foes cry out" *rāvaṇaḥ śatrurāvaṇaḥ*: See 5.20.30.

6. Cf. the genealogy of Rāvaṇa provided at 7.2.1–29.

"the six Prajāpatis" *prajāpatināṃ sannāṃ*: Ck, Cg, Cr, Ct, Cm provide a list of the six Prajāpatis. They are Mārīci, Atri, Aṅgiras, Pulastya, Pulaha, and Kratu.

7. See note on verse 6.

8. See note on verse 6.

"Rāvaṇa, who makes his foes cry out" *rāvaṇaḥ śatrurāvaṇaḥ*: See note on verse 1 above.

9. "rolling . . . eyes . . . in . . . anger" *vivṛtya nayane kopāt*: See note on 5.20.23 above.

10. "Indra, the king of the gods, and the thirty-three gods have been vanquished" *devās trayastriṃśad devarājaś ca nirjitaḥ*: Rāvaṇa's conquest of the gods is detailed at *Uttarakāṇḍa, sarga* 13ff.

After verse 10, many southern manuscripts (T1,3,G,M,1,3), including the text of Cg (Cm) and the VSP and KK editions, read two lines [534*] in which the speaker of verse 11 is identified as the *rākṣasī* Praghasā.

11. "will not consent to be the wife" *bhāryātvam . . . na lapsyase*: Literally, "will not acquire the wifehood."

13. After verse 13, several southern manuscripts (D7,8,T1,3,G1,3,M1,3) and the GPP, KK, and VSP editions insert a line [536*] in which yet another speaker, the *rāksasī* Vikaṭā, is introduced.

15. After verse 13, several southern manuscripts (D7,8,T1,3,G,M1,3) as well as the GPP, KK, and VSP editions insert a line [537*] in which a new *rāksasī* speaker, Durmukhī, is introduced.

16. "in fear of whom the sun does not shine and the wind does not blow" *yasya sūryo na tapati bhīto yasya ca mārutaḥ / na vāti sma*: The ability to suppress the functions of natural phenomena as an expression of great power and cause for fear is a popular motif in the epic. It is a commonplace in the description of Rāvana. See. 1.14.10; 3.46.8–9; 5.7.28; 5.11.63. For an analogous representation regarding Rāma, see 3.60.7–9, where the animals and even the Godāvarī River are too afraid to tell Rāma

that Rāvaṇa had abducted Sītā, and 3.61.37–52, especially 42–43, where Rāma in his rage and anguish threatens to cause the cessation of all natural phenomena.

17. See note on verse 16 above.

Sarga 22

4. "a failure and a weakling" *asiddhārtham viklavam*: Cm, whose religious sentiments clearly recoil at the use of such pejorative terms for Rāma even by *rākṣasīs*, explains these terms as follows: *asiddhārtha* is made up of *ah*, a name for Viṣṇu, and *siddhārtha*, "who has accomplished every object." He glosses *viklava* as "compassionate."

7. "my master" *guruḥ*: Several commentators feel called upon to explain this term, which can be used for any superior or elder person to whom deference is due. See Goldman 1978. Ct, Ck understand "a divinity to be worshiped." Manuscript or text "ja" in the Mysore edition (p. 245) offers an apparent variant of Ck, "deserving of respect, which means he is to be worshiped by me."

After verse 7, D5,7–9,S insert a well-known passage of eight lines [548*] in which Sītā compares her wifely devotion to that of a number of celebrated women from the literary and mythological traditions: "I am as eternally devoted to him as is Suvarcalā to Sūrya the sun god, as is fortunate Śacī to Śakra, as was Arundhatī to Vaśiṣṭha, as is Rohiṇī to the Moon, as was Lopāmudrā to Agastya or Sukanyā to Cyavana, as was Sāvitrī to Satyavān or Śrīmatī to Kapila, as was Madayantī to Saudāsa, or Keśinī to Sāgara. I am as devoted to my husband as was Damayantī Bhaimī to her husband, the lord of the Niṣādas. That is how devoted I am to my husband Rāma the greatest of the Ikṣvākus." See 5.20.14 and 5.57.9 and notes, and note on 5.34.32, where the figure Śacī is once again referred to.

16. "excess in anything leads to disaster" *sarvatrātikṛtam . . . vyasanāyopakalpate*: Ct quotes a popular saying to support this maxim, *śrīr api samatvaṃ jyāyasi*, "even wealth is better in moderation."

18. *Pādas* ab = 31cd.

21. "as good as dead" *gatāyusā*: Cs feels that the suggested meaning of this adjective is that the *rākṣasīs* are going to eat Rāma or at least regard him as something that is to be eaten.

After verse 20, Ś1,Ñ1,D1–4,10,11 insert a passage of four lines [555*] in which the list of gods and their divine consorts is extended. After this same verse, most remaining northern manuscripts (Ñ2,V2,B,D6) insert four lines [556*], which are essentially a variant of 555*.

22. "all of us" *sarvāḥ . . . vayam*: Cs observes that by the use of the word "all" Vinatā is making clear to Sītā that not a single one of the *rākṣasīs* will take her part.

24. Following 24cd, most northern manuscripts (Ś1,Ñ,V,B [B3 lines 3–5 only], D1–4,6,10,11) insert five lines [563*] in which the *rākṣasī* women, particularly one *niśācarī*, "Horse-Face," continue to taunt Sītā.

25. "formidable" *ghoram*: The normal meanings of this term are "dreadful, frightful, horrible, etc." Given the elaborate description of the opulence and splendor of Rāvaṇa's inner apartments at *sargas* 6–10 above, this seems an odd term to use. Our translation attempts to reflect the sense the *rākṣasīs* seem to want to give of the inaccessibility and impregnability of Rāvaṇa's citadel and the consequent impossibility of Sītā's rescue.

31. *Pādas* cd = 18ab.

34. "craving" *daurhṛdaḥ*: This word, normally neuter, can have the sense of "desire" in general as suggested by Cg; "a disposition to harm or evil," so Cr; or "the inner craving for some special thing attributed to the fetus of a pregnant woman," so Ct. In this last sense, *daurhṛda* is a commonplace of Buddhist, Jain, and folkloric literature, and it frequently takes the form of a woman's bloodthirsty craving to eat the heart or other organs of someone. See *Sumsumāra Jātaka* (no. 208, Cowell 1897, vol. 2, pp. 110–12) and the *Vānara Jātaka* (no. 342, Cowell 1897, vol. 3, pp. 87–88). Of the translators consulted, only Dutt attributes Caṇḍodarī's craving to pregnancy (1892, p. 963).

35. "*utpīḍa*": The reading is marked as uncertain in the critical edition, with a number of manuscripts reading variations on the word *kroḍa*. Ct, who reads *utkroḍa*, glosses it as *bhujāntaram*, "the chest," an interpretation picked up by many of the translators consulted. He notes our variant as an alternative reading and takes it to be "a fleshy ligature situated above the heart." Cr notes Ct's explanation but does not mention the alternative reading. Cg has our reading and defines it as "a fleshy mass located on top of it [the spleen]." He notes *utkroḍam* as a variant and explains it as "chest cavity." According to the Mysore edition, Ck reads with Cg and gives the same definition for *utpīḍa* as does Ct. Cm glosses *kroḍam* as *bhujāntaram*, "the chest," but then goes on to say that this is either the "*vakṣaḥ* [literally, "chest"], which is a bony structure connected to a fleshy portion shaped like a cow's face [perhaps the sternum or xiphoid process] or an organ situated above the heart."

"with all its veins and arteries" *sabandhanam*: Literally, "with its bonds." We understand the sense in the manner suggested by Cr to be the arteries, veins, and ligatures. Some commentators (Ct, Cg, Cm) understand by *hṛdaya*, "an organ shaped like a lotus bud" (Cg). Cg understands the *bandhana* to mean "the fleshy support underneath this organ."

36. Ck and Ct, on his advice, find 36cd through 38ab to be interpolated. Ck remarks that this, like other spots, in his estimation is "a good place for interpolation." These are given in the GPP between verses 24.41 and 24.42 (= VSP 24.42cd-44ab and KK 24.42.cd-44ab). Textual evidence as provided in the critical apparatus strongly supports these verses.

38. "bite-sized pieces" *pīlukān*: Cg reads with the critical edition and we follow him. The syllable *lu* is marked as doubtful. Most commentators read *piṇḍakān*. But all agree on the meaning "small pieces of meat." The most relevant lexically attested meaning for *piluka* is "atom."

39. "I hate arguments" *vivādo me na rocate*: We agree with Cr that the arguments anticipated by Ajāmukhī would be squabbles over the apportionment of Sītā's flesh. Ct, Ck, however, understand the *rākṣasī* to be referring to the verbal dual between the *rākṣasīs* and Sītā, which she would seek to terminate with the slaughter of Sītā.

"all kinds of garlands" *mālyam ca vividham bahu*: No commentator that we have seen offers any explanation for the request for flowers. Presumably these would be garlands to be used either to decorate Sītā as a sacrificial victim or perhaps simply as table ornaments. The idea is rather peculiar. Cg and a few southern manuscripts read *lehyam uccāvacaṃ bahu*, "and various soft [i.e., lickable] foods." This reading has been rendered in the translations of Raghunathan and Tapasyananda. With the exception of the word *bahu*, the phrase is marked as uncertain in the critical edition.

40. "Śūrpaṇakhā": Several commentators (Cg, Cr, Crā, Ck) are at pains to assure us that this *rākṣasī* is not the same as Rāvaṇa's sister, who figures so prominently at

Aranyakāṇḍa, sarga 16ff. See Introduction, pp. 24–25 for a discussion of the use of one name for several *rākṣasas.*

41. "the goddess Nikumbhilā": According to several commentators, Nikumbhilā is the name of a manifestation of Bhadrakālī, worshiped at a shrine in western Laṅkā. We follow the commentators also in reading *nṛtyāmaḥ* elliptically as "let us go into the presence of Nikumbhilā and dance." See Rao 1914, vol. 1, pp. 356–58.

Sarga 23

2. "virtuous" *manasvinī*: This word can have a wide range of meanings including "wise," "resolute," "proud," "virtuous," etc. We have chosen "virtuous" in keeping with the context and the general agreement of the available commentators (Cg, Ct, Cm, Crā), who gloss "firm in her devotion to her husband."

3. *Pādas* ab = 5.22.7ab.

5. "shrink into herself" *viśantīvāṅgam ātmanaḥ*: Literally, "as if entering her own body." Several commentators (Ct, Cr, Ck) describe Sītā as contracting her limbs in fear like a tortoise. See 5.17.3 and 5.56.57. Cf. 5.13.29.

6. "*aśoka* tree" *aśokasya*: The commentators take note of the seeming inconsistency here. At verse 5.22.12, Sītā has retreated for shelter under the *śiṃśapā* tree under which Hanumān was hiding, and she has not been described as moving since (cf. 5.12.36 and 5.32.11). The commentators explain variously. Ct says that the word means either the *śiṃśapā* tree that is situated in the *aśoka* grove, or a nearby *aśoka* tree. Cr explains that the *śiṃśapā* is so called because it resembles an *aśoka* tree. Cg understands an *aśoka* tree near the *śiṃśapā* tree. Cm says that since Sītā is at the base of the *śiṃśapā* tree holding onto the branch of an *aśoka* tree, we are to understand that the branches of the two trees touch one another. See 5.12.36; 5.15.18–19; 5.32.11; 5.40.19; and 5.54.1 and notes. See 5.29.11–19. See, too, Guruge 1960, p. 97.

"her heart broken" *bhagnamānasā*: Ck explains somewhat differently as "whose hopes of happiness were shattered."

9. "As Sītā was trembling" *vepantyāḥ sītayā*: As several commentators note, the instrumental *sītayā* must be read as the genitive *sītāyāḥ* both to make sense and to agree with the participle *vepantyāḥ.* Jhala provides an elaborate critical note on this point (1966, pp. 482–83).

"braid" *veṇī*: See note on 5.13.24.

11. "cried out": This has been added to complete the sense.

12–13. Compare verse 5.26.3.

16. "his eyes like the inner petals of a lotus" *padmadalapatrākṣam*: The term is problematic in that *dala* and *patra* are more or less synonymous in the sense of "leaf, petal." We follow the second of Cg's proposed alternatives. His first, which is shared by Ct and followed by many translators, interprets "eyes the petals of a fully blown lotus."

20. "to be under the power of another" *paravaśyatām*: Commentators differ as to what Sītā means here by her lack of autonomy. Ct, Ck see her as bemoaning her captivity by the *rākṣasīs*, etc., whereas Cg quite plausibly thinks that she is referring to the fact that as a wife she belongs to her husband and is therefore not free to kill herself. Cr understands that without both of these conditions (*mānuṣya* and *paravaśyatā*) such misery would have never come about. Ct, Ck think that Sītā curses her humanity

because it prevents her from honorably committing suicide. See note on 5.34.29; cf. 5.26.5, and note on 5.13.51.

Sarga 24

2. "like a woman possessed, or a mad woman" *unmatteva pramatteva*: Like the different derivations of the root *naś* at 5.11.17, *unmatta* and *pramatta* present one of those pairs of epic near synonyms that are difficult to clearly differentiate. Both terms can mean "drunk, insane, etc." Ct, Cr, Ck understand *unmatta* to mean "possessed by ghosts (*bhūtas*)," and we have followed them, as uncontrolled rolling on the ground is a typical manifestation of the widespread South Asian phenomenon of spirit possession. Cg takes the term to mean "mentally disordered." Ct, Ck, Cr take the latter term to mean "suffering from toxemia brought about by excessive bile, etc." Cg, on the other hand, understands "utterly careless, inattentive," a sense that it certainly has in the following verse. For other occurrences of synonyms, see 5.1.33; 5.7.14–15,40; 5.31.9; 5.34.8; and 5.35.63 and notes. See note on verse 11 below.

3. "Despite Rāghava's vigilance" *rāghavasyāpramattasya*: Given the evidence of the critical apparatus, we have to accept the reading and, having done so, agree with Jhala (1966, p. 483) in understanding the construction as absolutive or *anādare saṣṭhī*. Virtually all of the southern commentators and available editions read *pramattasya*, which would have to mean as the commentators interpret "[when] Rāghava was inattentive or deluded." This, then, becomes a reference to Rāma's being lured away from his ashram by the golden deer at *Araṇyakāṇḍa*, *sargas* 40–42. Because of this, all translations that we have consulted represent some variation on the theme of Rāma's inattentiveness. See note on verse 2 above.

5. After verse 5, most southern manuscripts (D7–9,T,G [G1,3 after 5.23.18], M1,3) insert two lines [585*] in which Sītā speculates that her heart must be made of stone or otherwise indestructible since it has not burst from grief.

10. "what he really is" *ātmānam*: Literally, "himself." We follow the interpretation of Cg, who glosses *svasvarūpam*, "his inherent nature." The idea seems to be that Sītā feels Rāvaṇa does not comprehend the vast gulf that divides them. Cr glosses *rāmam*: "[he, i.e., Rāvaṇa] does not understand the *ātman*, that is, Rāma."

"lowly race" *kulam*: Literally, "family." The word "lowly" has been added.

11. "slice me, dice me, chop me up" *chinnā bhinnā vibhaktā vā*: Once again the poet has left us and the commentators to flounder with sets of synonyms or near synonyms. Of the southern commentators, only Cg, Cm, Crā read *vibhaktā*. In its place Ck, Ct, Cr have *prabhinnā*, which is equally difficult to distinguish with precision from the others. Ct, Ck distinguish the three modes of fragmentation as follows: "*chinnā* means '[cut] like a rope,' *bhinnā* means '[broken down] like a wall,' *prabhinnā* means '[shattered] like an earthen pot.' " Cr tries to distinguish the triplet on the basis of the instrument to be used. He says that "*chinnā* means 'pierced with a spear, etc.,' *bhinnā* means 'cut in two by a sword, etc.,' and *prabhinnā* means 'dismembered as with an axe.' " Cg understands *chinnā* to mean "cut into pieces," *bhinnā*, "broken open" or "bisected," and *vibhaktā*, "dismembered." Cm glosses *chinnā* as *lūnā*, "cut, cut off," *bhinnā* as *vidāritā*, "torn asunder, cut to pieces," and *vibhaktā* as *śīrnā*, "shattered." There is no way, of course, to definitively determine the meanings here. However, given the exact nature of the threats made against Sītā, especially at verse 5.20.9 above, we felt that culinary terms

would be appropriate in this context. See note on verse 2 above for another example of epic pairs of near synonyms. Cf. 3.54.22.

"roast me in a blazing fire" *dīpte . . . agnau pradīpitā*: As with the above terms, one can see the reference here to either a mode of execution or a mode of culinary preparation. Ct, Cr, who read *dīptā* for *dīpte*, understand "roasted (*diptā*) like meat on a skewer or burnt (*pradīpitā*) like a house" (Ct). Again, we have chosen the culinary term in keeping with what we think is the tenor of the verse.

12. "pitiless" *niranukrośaḥ*: As Ct, Cr, Ck point out, Sītā means that Rāma must have become devoid of compassion for her. The idea, of course, is that he has thus far failed to rescue her.

13. "annihilated fourteen thousand *rākṣasas* in Janasthāna" *rākṣasānāṃ janasthāne sahasrāṇi caturdaśa*: See *Araṇyakāṇḍa*, *sarga* 25.

15. "Virādha": See *Araṇyakāṇḍa*, *sargas* 2–3.

According to Ck, followed by Ct, verses 14 and 15 are to be considered interpolated. In the GPP and Mysore editions, they are bracketed and not numbered (they are located between verses 12 and 13 of *sarga* 26). Verse 15 has strong textual support and is omitted only by G2. Verse 14, according to the critical edition, has weaker textual support (Ñ2,V,B,D1,2,6,G2 omit) but should be included according to the critical principles. See Bhatt 1960, p. xxxiv.

16. "stop the flight" *gatirodhī*: Ck, Ct observe that it is well known that Rāma's arrows can travel unobstructed all the way to the world of Brahmā, as is demonstrated in the case of Bhārgava, i.e., the story of Rāma's humiliation of Paraśurāma. See 1.73.16–1.75.23 and notes. Cf. *UttaRāC* following I.18, and *RaghuVa* 11.59–92.

18. "would he then endure" *marsayiṣyati*: Literally, "he would tolerate, endure." The commentators are unanimous in understanding Sītā's utterance here to be an example of *kāku*, the rhetorical use of inflection to indicate the opposite of what is actually stated. See note on verse 5.16.5.

19. "the king of the vultures" See *Araṇyakāṇḍa*, *sargas* 48–49, where Jaṭāyus witnesses the abduction of Sītā and is mortally wounded by Rāvaṇa, and *Aranyakānda*, *sarga* 64, where he informs Rāma of Sītā's abduction.

"who knew that I had been abducted" *hṛteti yo 'dhigatvā mām*: We understand, against all available translations, the irregular form *adhigatvā* in its common sense of "learning, knowing, realizing." This seems to us to better fit the syntax with its embedded quotation, *hṛteti*, literally, "she [I who] have been abducted." The translators, most of whom follow the reading of Ct, viz., *hṛteti māṃ yo 'dhigatya*, take the gerund in its other common sense of "going" or "reaching." Thus, the translators consulted, including those who use Cg's text, offer variations on the theme of "who could have gone and told." Both are possible.

20. "single combat with Rāvaṇa" *rāvanadvamdve*: Ct, Ck, Cr read *rāvanavadhe* and interpret in the sense of "[to try to encompass] the slaying of Rāvaṇa." Ck regards this reading as "authentic," *pāṅkta*, although he and the other two note the critical reading without much comment.

22. "wipe out" *vdhamet*: Ct reads *nirdahet*, "would burn," and many translators follow him in this.

23. "still greater" *bhūyaḥ*: We follow the commentators (as, for example, Cg) in understanding *bhūyaḥ* in its normal sense of *bhūri*, "more, greater," and in supplying the verb *bhaviṣyati* or *bhaviṣyanti* to indicate that the *rākṣasis* will be crying. Jhala (1966, p. 483) provides an elaborate critical note on this verse, dealing, in part, with this word.

We are not convinced that his somewhat tortuous construction of the verse is an improvement over that of the commentators.

"slaughter": We follow the commentators in providing a term like "slaughter, destruction, etc.," as an object for the optative *kuryāt*, "would make," which is otherwise elliptical.

25. "downfall" *viparyayam*: Note Jhala's correction to the accusative (1966, p. 483), bringing this line into agreement with the text of Cg, Cm, Crā. Ck, Ct, Cr read for 25cd *duṣprasthāno 'yam ābhāti sarvesām vo viparyayaḥ*, which would mean "this evil conduct of you all seems to me to be ill fated (perverse)," a reading that is reflected in many translations.

26. "Evil portents" *aśubhāni*: Literally, "inauspicious." The verse has a number of ellipses, including this adjective without a modificand. We follow the suggestion of Cg, who glosses *aśubhaśūcakāni*, "inauspicious signs." Ct explains *aśubhāni karmāṇi*, which would then refer to the evil deeds of the *rākṣasas* alluded to in the previous verse. This explanation has the defect of repeating the information given in verse 25. On the other hand, it recommends itself because to date there has been no mention of evil portents in Laṅkā. See note on 5.46.20.

"show that . . . city": These words are supplied following the suggestion of various commentators.

32. "all but elapsed" *āgatah*: Literally, "is at hand." As pointed out by the commentaries and noted above, two of the twelve months allowed for Sītā's resistance are all that remain. See 5.20.8 and note.

33. The verse is elliptical, with the second half failing to resolve the relative clause that constitutes the first. Following the suggestion of Cr, we have added the pronoun "these" (*teṣām*).

"do not know right from wrong" *akāryaṃ ye na jānanti*: Literally, "those who do not recognize proscribed behavior."

40. Ct suggests that Sītā now ascribes Rāma's apparent inaction to his presumed renunciation of the world. Cr remarks that Rāma, as the *paramātmā* and as one whose mind consists of *dharma*, does not require a wife [to assist him in practicing *dharma*]. The verse suggests that the accomplishment of *dharma* (for ordinary beings) cannot be done without a wife, as is indicated by the vedic injunction "whatever ritual is to be performed should be performed with a wife" (*yat kartavyaṃ tad anayā saha*). See Leslie 1989, pp. 102–15, for a detailed discussion of the role of the woman in the sacrifice. See also Smith 1991, pp. 19–45.

41. The verse is highly elliptical and, on the basis of the suggestions of various commentators and the context, we have filled it out considerably in translation in order to make it comprehensible. A literal translation might be: "There would be love for the one that is seen; there is no affection on the part of one who does not see. Ingrates destroy; Rāma will not destroy."

43. "great" *mahātmanah*: Note the correction of *mahātmanā* to *mahātmanah* in the critical notes (Jhala 1966, p. 483) and in the errata (Jhala 1966, p. 495). The critical apparatus, however, provides evidence on the assumption that the reading is *mahātmanā*.

44. "wandering" *carantau*: The text of Cg substitutes *saṃvrtau*, "living, subsisting." According to the apparatus in the GPP, at least one manuscript of Cg substitutes *saṃhrtau*, "slain," although this is not attested in the critical apparatus or the VSP and the KK editions. This last reading is clearly the one used by Raghunathan (1981, p. 403).

47. "revered for their truthfulness" *satyasaṃmatāḥ*: Ct understands "who worship truth, that is *brahman*, as the self," while Cr offers "established in *brahman* alone." Ck interprets, "those who desire truth, i.e., that truth which encompasses the holy Hiraṇyagarbha (Golden Embryo) that is located in the world of truth." This term, according to Ct, Ck, suggests the sages' capacity for transcending *saṃsāra*.

48. "Pleasure arises from pleasant things" *priyān na saṃbhaved duḥkham*: Literally, "unhappiness does not arise from the pleasant." We have followed Cg, Cm in understanding this phrase to suggest its own contrapositive, i.e., "pleasure arises from pleasant things." Otherwise one is confronted with the problem of seeing the great ones as being free from only two kinds of misery rather than the conventional pleasure and pain. Ct, Ck avoid the problem by fleshing out the phrase to mean "those people for whom there is no suffering when they are separated from pleasant things." In either case, this and the previous gnomic verses must be understood to reveal Sītā's desire for an emotional detachment that she does not possess.

Sarga 25

1. "in so vehement a fashion" *ghoram*: Cg and a few manuscripts read *ghorāḥ*, which would then mean "horrible," an adjective modifying the *rākṣasīs*.

3. "today" *adya*: Following Jhala (1966, p. 483), we have read *adya* in place of *hanta*.

4. "Trijaṭā": Cg claims that Trijaṭā is Vibhīṣaṇa's daughter. This seems strange in light of her being described as elderly.

"elderly" *vṛddhā*: Ct, Ck say that Trijaṭā is old, i.e., advanced not only in age but in righteousness, knowledge, and yoga.

"who had been sleeping" *śayānā*: Literally, "lying down." Ck, Ct, Cr and several manuscripts (D1,4,7,9,G1) read *prabuddhā*, "awakened," but as Cg notes, the context according to which Trijaṭā reports on her dream suggests that she has been asleep while the *rākṣasīs* had been badgering Sītā.

6. "triumph" *bhavāya*: The reading is marked as uncertain. Many manuscripts (V2,B4,T3,G,M1) read *jayāya*, "victory." *Bhava*, literally, "existence," here needs to be taken, as pointed out by Cr, Cm, in the sense of *abhyudayāya*, "success."

7. After verse 8, northern manuscripts (Ś1,Ñ,V,B,D1–4,6,10,11) insert one line [603*] continuing the speech of the *rākṣasīs*.

8. For verses 8 and 9, Ś1,Ñ,V,B,D1,2,4,6,10,11 substitute 604* and 605*, which are paraphrases of our 8 and 9. Following 605* (D3 continues after 603*), these manuscripts add an additional verse [606*].

9. "at daybreak" *kāle*: Literally, "in time." Normally one would read the locative as the *adhikarana* for the verbal action expressed in *uvāca*, "she told them in time." But we are persuaded that the commentators are correct both in interpreting *kāla* in the sense of *prātaḥkāla*, "dawn, daybreak," and in understanding that to be the time of the dream rather than of Trijaṭā's report. This is contextually and culturally apposite, for as noted by Cm and Ct, dreams that occur at dawn are supposed to be very quickly fulfilled. See *AgniP* 229.16–19, especially verse 17.

10. Verses 10–17 describe the auspicious omens seen by Trijaṭā. See *AgniP* 229.30–31; *MatsyaP* 21–34; Dange 1986–1990, pp. 445–51; Guruge 1960, pp. 227–32; Sharma 1971, pp. 177–79; and Vyas 1967, pp. 145–51.

"I saw": At the suggestion of Ct, Cr, and Jhala (1966, p. 484), we supply these words to complete the ellipsis.

"palanquin" *śibikām*: According to Ct, Ck, this is really a *vimāna*, or "flying palace." Wilson (1864–1877, vol. 3, p. 22), translating *ViṣṇuP* 3.2.11, following his commentator's note, understands the *śibikā* of Kubera, which was constructed by Viśvakarman to be a weapon. Cf. note on 5.6.4.

"horses" *vāji-*: A number of manuscripts, including the text of several commentators, read *hamsa*, "geese," here. This is reflected in some translations as "swans," etc.

11. "dressed in garments of white" *śuklāmbarāvṛtā*: See *AgniP* 229.21.

"stood on a white mountain" *śvetaparvatam āsthitā*: See *AgniP* 229.19,21.

"sea" *sāgareṇa*: Ct, Cr, Cm, Ck identify this as the mythological ocean of milk, which is in keeping with the prevailing whiteness of the imagery.

"inseparably united" *saṃgatā*: The word "inseparably" has been added for clarity.

12. "a great four-tusked elephant" *caturdantaṃ mahāgajam*: See *AgniP* 229.19. See 5.3.35–37; 5.7.4 and notes.

13. "wearing garlands and clothing of white" *śuklamālyāmbaradharau*: See *AgniP* 229.21.

14. "mounted the back of that elephant, [which was ridden] through the sky" *ākāśasthasya dantinah . . . skandham āśrtā*: See *AgniP* 229.19,30.

"ridden . . . by her husband" *bhartrā parigṛhitasya*: Literally, "clasped, accepted, *or* embraced by [her] husband." We follow the suggestion of Cm, who glosses *adhiṣṭhitasya*, which here would have the sense of "mounted on, ridden, directed by."

With this verse, according to Cg, twelve thousand verses of the *Rāmāyana* have now been completed. This is the first verse of the thirteenth of the twenty-four groups of one thousand verses into which the text is sometimes traditionally divided, and we are to understand that it contains the thirteenth syllable (the syllable *sya* in *tasya* or *parigṛhitasya*) of the *Gāyatrīmantra* as it is inscribed on the poem. See 2.29.5 and note and Introduction, p. 3. See also Ramaswami Sastri 1944, p. 18.

15. "to stroke the sun and the moon" *candrasūryau . . . parimārjati*: Ct, Cr, Cg, Ck, Cm cite a verse that identifies the touching of the sun and moon with the hand in a dream as prognosticative of a person's acquiring a great kingdom. See *AgniP* 229.22; Guruge 1960, p. 231; Dange 1986–1990, p. 445.

17. At various places in this *sarga*, a large number of manuscripts substitute another verse or insert a passage of two lines [608*]: "Kākutstha has come here riding in the Puṣpakavimāna along with his wife, Sītā, and his brother Lakṣmaṇa." For 17ef, Ś1,Ñ,V2,B,D1–4,6,10,11 substitute and read after verse 11; D5,T2,3,G3,M2 insert after 17ab; D8 inserts after 17cd; T1,G2,M3 insert line 1 after 17ab and line 2 after 609*; G1 inserts after verse 16. In short, of the critical manuscripts used, it appears that only V1,D7,9,M1 fail to include this verse at some point in the *sarga*. Among the printed versions, the verse appears in the Lahore edition (5.21.16, p. 183), VSP 5.27.17cd,18ab (= line 1); GPP 5.27.16cd = line 1 (bracketed); KK 5.27.17ab,18ab. It seems odd that this verse has been omitted from the critical text. It appears in D9, the text of Ct.

At various points in and around verse 17, all of T in part or full, all of G in part or full, and M1 in part, 2, and D8 insert a passage of thirty-two lines (App. I, No. 5, pp. 466–67). The passage appears in a variety of printed editions (KK 5.27.20–32; VSP [footnote to p. 1020 following 5.27.20]; Mysore 5.27 [bracketed passage following verse 18]) either as part of the text or as an appendix. Among the translators consulted, only

Tapasyananda includes this passage. According to Ck, who is also quoted to this effect by Ct, this interpolated passage occurs sporadically in the manuscripts belonging to the Rāmānujīya sect. The first nine lines of the passage paraphrase or recapitulate the material already described by Trijaṭā. The remainder consists of an epiphany of Rāma as Mahāviṣṇu, supreme Lord of the universe, being consecrated and worshiped in heaven by the gods and other celestial beings.

After verse 17, D5,7–9,S insert a passage of eight lines [611*]:

> Mounting the heavenly Puṣpakavimāna, as radiant as the sun, Rāma, the supreme person (Puruṣottama), advanced to the north. Thus, in my dream I saw mighty Rāma, as valorous as Viṣṇu, together with his brother Lakṣmaṇa and Sītā. Supremely powerful Rāma can no more be conquered by the gods and the *asuras*, or even all the *rākṣasas* together, than heaven can be won by wicked people (= *Araṇyakāṇḍa*, App. I, No. 10, lines 53–54). I also saw Rāvaṇa lying on the ground, smeared with oil, wearing red garments, intoxicated, drinking, and wearing garlands made of *karavīra* flowers.*

This passage appears in those translations that follow the southern texts.

*"*karavīra* flowers" *karavīra-*: The rose-white or red flowers of the oleander (*Nerium odorum*; see Brandis 1874, p. 328). Seeing garlands of red in a dream is considered inauspicious. See verse 19 below. See *AgniP* 229.14. Cf. Gupta 1971, pp. 6–7.

18. Verses 18–25 describe evil omens. See note on verse 10 above. Compare 5.46.20 and note. See *AgniP* 229.1–14; *MatsyaP* 241.2–15.

"fallen" *patitaḥ*: See *AgniP* 229.3.

"garments were black and his head was shaved" *muṇḍaḥ kṛṣnāmbaraḥ*: See *AgniP* 229.2.

19. "south" *dakṣiṇām*: See *AgniP* 229.11.

"red garlands and unguents" *raktamālyānulepanaḥ*: See *AgniP* 229.14. The red unguents are in all likelihood red sandalpaste.

"plunging into a pool of mud" *praviṣṭaḥ kardamam hradam*: See *AgniP* 229.2, cf. 9. Note D4's reading here, *gomayam*, "cow dung," for the critical edition's *kardamam*. Compare verse 25 below.

After 19ab, D7–9,S, with the exception of G1, insert in whole or part a passage of eight lines [611*]: "He was drinking oil, laughing and dancing, like one whose senses and mind are totally disordered. He was traveling swiftly to the south on a donkey. Then I saw Rāvaṇa, lord of the *rākṣasas*, crazed with fear, fall headlong from the donkey to the ground. He suddenly leapt to his feet, disoriented, overcome with terror, helpless with drunkenness. He was naked. He looked like a madman, and he was jabbering many foul words. And then Rāvaṇa suddenly entered and was submerged in a stinking, black, hellish, and unbearably horrible pool of filth." This passage appears in those translations that follow the southern text.

20. "red garments . . . smeared with mud" *raktavāsasi . . . kardamaliptāṅgi*: See *AgniP* 229.14.

"lassoed . . . around the neck" *kaṇṭhe baddhvā*: Literally, "bound at the neck."

21. "boar . . . camel" *varāheṇa . . . uṣṭreṇa*: Riding either of these animals in a dream is considered inauspicious. See *AgniP* 229.5.

Following verse 21, D5–7,9,S insert a passage of six lines [614*]: "But there was one that I saw there under a white umbrella. It was Vibhīṣaṇa. His garlands and garments were white, and he wore white and fragrant unguents. He was being regaled with song and dance and with the sound of conches and kettledrums. Vibhīṣaṇa sat

there mounted on a celestial four-tusked elephant that looked like a cloud and trumpeted like the thundering of clouds. He was accompanied by four ministers, and he was seated in an aerial chariot." Note Jhala's remarks on the mention of Vibhiṣaṇa in his critical note to this passage (1966, p. 484).

22. "singing and musical instruments" *gītavāditra-*: According to *AgniP* 229.8, the hearing of musical instruments without the actual presence of the instrument is inauspicious. Compare, however, *AgniP* 229.29, where the playing of an instrument is said to be an auspicious omen.

23. After verse 23, many southern texts (T1,3,G2,3,M1,3, and Cg and others aligned with him) insert one verse [615*]: "And in the dream I saw Laṅkā—protected by Rāvaṇa—burnt by a swift monkey, a messenger of Rāma."

24. "drinking oil, dancing, and laughing loudly" *pītvā tailam pranrttāś ca prahasantyo mahāsvanāh*: See *AgniP* 229.5,8.

25. "pool of cow dung" *gomayahrade*: See *AgniP* 229.9 and note on verse 19 above.

28. "That is what I think" *mama rocate*: Literally, "it pleases me."

31. "the *rākṣasa* women" *rāksasyah*: Cr understands this as a vocative rather than an accusative plural. This interpretation is found in some translations consulted.

33. "I think that she has merely suffered a dimming of her radiance" *chāyavaigunyamātraṃ tu śaṅke duhkham upasthitam*: Literally, "I think the sorrow she has experienced consists of a dimming of her radiance." As Ct points out, the idea here is that the signs of distress are merely the outward manifestations of her physical condition and are not truly ominous signs such as paleness of her face, twitching of her right eye, etc. The idea, as suggested by several commentators, is that Trijaṭā, as she has indicated in the preceding verse, sees no ominous defect in Sītā, merely the dimming of her luster that is so elaborately described above at 5.13.18–50, especially verses 27–33; and 5.17.1–21.

"I saw": In keeping with the suggestion of some commentators, we have added these words to complete the meaning.

"in the sky" *vahāyasam*: The commentators take this to refer to the flying palace, or *vimāna*, in which Sītā was riding in Trijaṭā's dream. The idea is that having dreamed of Sītā flying through the sky, she knows that she will be triumphant. See verse 14 above.

35. "eye . . . is throbbing" *sphurac caksuh*: According Ct, Cg, it is Sītā's left eye that is trembling. The throbbing or quivering of the left side of the body or any of its parts is considered a good omen for a woman. For a man such trembling on the right side is auspicious, on the left inauspicious. See *AgniP* 228.7–8. Cf. 5.27.2.

"that she will hear very welcome news": These words have been added in order to clarify the verse.

36. "well-bred" *daksināyāh*: The term has a broad range of meanings including "courteous, clever, skillful, honest, complaisant, sincere, etc. The adjective has, doubtless, been chosen largely for its echoing of the following word, *adaksiṇaḥ*, "left." Cf. note on verse 35 above.

"its hairs bristling slightly with joy" *īsac ca hrsitah*: The bristling of body hairs is a common sign of both fear, and, as in this case, pleasurable excitement.

37. See note on verse 35 above.

38. "bird" *pakṣi*: Several commentators, including Ct, Cr Ck, seem to take the word generically as "crow, etc." (Ct, Cr) or "Garuḍa, etc." (Ck). Cg identifies the bird as a *piṅgalikā*, "crane, owl." The joyful singing of birds is an auspicious omen. See Guruge

1960, pp. 228–29. Dave 1985, pp. 177–78, identifies the *piṅgalikā* as the common spotted owlet known throughout India. He also mentions that the name could mean "yellow-eyed" and refer to a larger owl. According to him, even though owls were commonly associated with ill omens, in the traditional literature, their calls were considered quite musical.

"Sītā": Following Ct, Cr, we have supplied an object for the verb *codayati*.

Apropos of this verse, Cg indulges in a lengthy disquisition on a number of unrelated topics. First he gives a more or less straightforward commentary on the meaning of the verse. He then provides an allegorical reading of the verse in which the bird (*paksī*) is representative of Garuḍa, and he provides elaborate explanations of each of the bird's actions. Then he goes on to discuss the three types of poetry, which he ranks as highest, middling, and lowest, depending on the degree to which suggestion (*vyaṅgya*) predominates. The *Rāmāyana*, he suggests, belongs to the highest type, which he refers to as *dhvani*. He then provides a detailed allegorical reading of the *Sundarakānda*, in which Laṅkā signifies the body, the *rākṣasī* Ekākṣī the senses, Rāvaṇa and Kumbhakarṇa egoism and selfishness, Indrajit, etc., lust, anger, and other vices. Sītā is the mind and Hanumān the spiritual guide who instructs her in knowledge of the Lord. Cg concludes his commentary here with a close allegorical reading of this particular verse in terms of the complicated relationships between *guru* and disciple in the area of sacred knowledge.

The meter is *upajāti*.

Following verse 38, there is a poorly attested (D7–9) verse [624*] in the texts of some of the southern commentators, which contains the only indication to be found in any version that Sītā has even heard, much less been encouraged by, the words of Trijaṭā: "Then that modest young woman, delighted at the impending victory of her husband, said, 'If this proves true, then I will be your refuge.' "

Sarga 26

The entire *sarga* is in the *upajāti* meter.

1. The transition from the previous *sarga* seems rather poor. It is almost as though the preceding five *sargas*, in which Sītā is tormented by the *rākṣasīs* and comforted by Trijaṭā, have been ignored while the story proceeds from the point at which Rāvaṇa left the *aśoka* grove in *sarga* 20. The commentators are not insensitive to this difficulty. Cr thus remarks: "The poet now describes the lament of Sītā when, after having heard the words of Trijaṭā, she remembers what Rāvaṇa had said!" Note that especially in the critical edition, Sītā makes no response whatever to the words of Trijaṭā. See note on 5.25.38.

2. "little girl abandoned" *visrstā bālā*: Cs takes this as a reference to the practice of exposure as a means of female infanticide, explaining the term as "abandoned out of heartlessness and so on by her mother, etc., like Śakuntalā." Cm remarks that people resort to the practice during times of famine, etc.

3. "who lack all merit," *apuṇyā*: Cs understands this to mean "devoid of the merit that would secure a swift death." Cr understands "impure for want of a bath, etc."

This verse is a paraphrase of verse 5.23.12–13 above, where Sītā expresses the same sentiment.

5. "suicide" *atra*: Literally, "in respect to this." We have provided the unexpressed term "suicide" in keeping with the logic and context of the passage as well as the unanimous recommendation of the commentators. The idea, as explained by various commentators, is that although suicide is a terrible crime in most cases, in the present instance, it is justified both as a means of preserving Sītā's honor as well as a mode of death preferable to murder at the hands of such a villainous creature as Rāvaṇa. Cf. 5.23.20 and 5.34.29.

"affection" *bhāvam*: We follow the commentators in accepting this extension of the word's meaning "mind, emotion, intention."

"brahman . . . *śūdra*" *dvijah . . . advyāya*: Literally, "a twice-born . . . to a non-twice-born." The term *dvija*, when used to denote ritual or social status, is ambiguous. Properly, it refers to members of the three highest *varnas*, who are eligible for the vedic *samskāras*, including the "second birth" of the *upanāyana* ceremony. Members of these *varnas* are permitted to study the *vedas*. In practice the term is often synonymous with "brahman." In this case, since the issue hinges on the eligibility of the different *varṇas* to study the *vedas*, the word has to be taken in its first occurrence as a brahman who, as member of the highest *varna*, is [authorized to] teach the *vedas*, and in the second instance as *śūdra*, i.e., a member of the fourth *varna* who, not being "twice-born," is ineligible to study it.

6. "surgeon" *śalyakṛntaḥ*: Literally, "one who cuts with sharp implements." We have followed the interpretation of Ct, Ck (*āmbasthavaidya*) and Cv (*āmbastha*), who explain it as "physician." An *āmbastha* is a person of mixed parentage whose father is a brahman and whose mother is a *vaiśya* (see *ManuSm* 10.8 and 13.15; *YājñaSm* 1.92). Traditionally an *āmbaṣṭha*'s occupation is medicine. See *ManuSm* 10.47. Cg, Crā, Cm gloss *nāpita*, "barber," a figure who might also traditionally practice surgery. The reference, as we understand it, is to the medical practice, still in use today, of the dismemberment of fetuses who die *in utero* as the only practicable means of delivery. Cr rejects the medical analogy for a mythological one, glossing *śalyakrnta* as Indra, who, according to legend, dismembered the living fetus of Diti, which was later born in seven parts to become the storm divinities, the Maruts. See 1.45–46.9 and notes.

7. The verse is rather elliptical. We have added the words "allotted me," "it will be for me," and "of his execution."

"two months" *māsau*: See note on 5.20.8.

8. "my own mother as well" *saha me jananyā*: It is not entirely clear to whom Sītā is referring. She might well refer to her mothers-in-law by the term "mother," but since she has already mentioned Sumitrā and Kausalyā, this would only leave Kaikeyī. Sītā, being *ayoniyā*, has no human mother and is the daughter of the earth (see 1.65.14 and note). She may be calling on her here as she will at the end of the epic (*Uttarakānda, sarga* 88, especially verses 11–13). But as Pandit Shrinivas Shastri suggests, it is more likely that she is referring to her foster mother, the wife of King Janaka. Cf. 5.37.2 and note.

9. "a pair of bulls or lions" *sṃharṣabhau*: We follow the interpretation of Cg. Cr offers the equally plausible "like two bulls among lions," i.e., two powerful lions. Also possible, but less probable, would be "like a lion and a bull."

10. "elder brother of Lakṣmaṇa—and the younger brother of Rāma" *rāmānujam laksmanapūrvajaṃ ca*: Cg, remarking on the curious use of the cross-referential epithets, observes that the poet does this to suggest the mutual similarity and close emotional

bond that characterize the two heroes from childhood. See 1.17.15–18 and Goldman 1980 and 1984, pp. 54–55. Jhala (1966, p. 484) finds the usage "artificial."

14. "carefree" *vitabhayah*: Cr understands this to mean "having dispelled the fear of the *rsis* [that is, by killing the *rāksasas*]." Cg understands "for whom the dangers of forest life are gone."

"your purpose accomplished" *kṛtārthaḥ*: Cr sees Rāma as having accomplished his purpose by having rid the *ṛṣis* of their fear. Cg understands the phrase far more generally as "having accomplished all the ends of man."

17. "woven braid" *veṇyudgrathanena*: See note on 5.13.24.

Many southern manuscripts (D5,7–9,T1,3,G2,M2,3) transpose verses 17 and 18. Crā, Cv remark that this is a result of scribal carelessness. Ck notes that this verse (i.e., verse 18)—the substance of which he describes as "disgraceful"—has been interpolated in some manuscripts.

18. See note on verse 17 above.

19–20. "well known in the world" *pravarāni*: Literally, "excellent." Here the interpretation follows that of Ct, Cg. Cr takes the word in its usual sense.

"previously appeared and proven accurate" *purāpi siddhāny upalakṣitāni*: Literally, "previously noted and accomplished." The idea seems to be that Sītā should recognize from her past experience that the omens she is about to see foretell the end of her suffering. Cr is more specific, arguing that she had seen the same omens long ago in Mithilā at the time of Rāma's first coming there. See Jhala 1966, p. 484 and Bulcke 1955, p. 81, note 115.

Sarga 27

The meter for the *sarga* is *upajāti* with the exception of verse 1, which is *vamśasthavila*.

2. "left eye . . . began to tremble" *vāmam . . . prāspandataikaṃ nayanam*: See verses 5.25.35–37 and note.

3. "left arm . . . began to tremble" *bhujah . . . vāmah samavepata*: See verses 5.25.35–37 and note.

4. "thighs . . . left one . . . began to throb" *praspandamānaḥ . . . ūruh*: The word "left" has been supplied to clarify the meaning. See verses 5.25.35–37 and note.

5. "jasmine buds" *śikhara-*: We have taken the term *śikhara* in one of its lexical meanings in preference to the suggestions of the commentators. Ct, Cr, the former citing the *Viśvakośa*, give the meaning "pomegranate seed," the whitish tips of which they see as the standard of comparison. Cg, although he acknowledges this meaning (which he attributes to "other etymologists"), cites the *Utpalamālā* in support of the meaning "rounded." He also offers a third alternative based on the most common meaning of *śikhara*, that is, "peak, tip, or point of anything." He would read the compound as "the tips of whose teeth were shaped like points." This last meaning is the only one offered by Cm. However it is visualized, the possession of such teeth is, according to Cg, a distinct asset for a young woman. He cites two verses from the *Sāmudrika*, one of which states that a woman with smooth, even, well-aligned, pointed (*śikharinah*), and polished teeth has the world at her feet. The second claims that women with pointed (*śikharinah*) teeth are long-lived.

"began to slip from its place" *parisramsata*: According to Cg, the slipping of a woman's garment is a prognostication of a favorable state of affairs. Alternatively, he suggests

that this is indicative of the impending arrival of her lover. See *AgniP* 230.8, where the slipping down of garments (presumably men's) is a bad omen.

8. "waxing" *śukle*: Literally, "in the bright [half of the lunar month]." See 5.1.9; 5.2.54; 5.5.12; and 5.57.16 and notes.

Sarga 28

1. "everything that had passed between Sītā and Trijaṭā" *sarvam . . . sītāyās trijatāyāś ca*: Literally, "everything between Sītā and Trijaṭā." We follow Cg, who glosses *sarvaṃ vrttāntam*. Cr is more specific, mentioning Sītā's lamentation and Trijaṭā's dream.

5. "relative strengths" *viśeṣaḥ*: Literally, "distinction." We follow the suggestion of Ct, Cm, who gloss "relative gradations with respect to power, etc.," and of Cr, who glosses "state of being either great or insignificant."

6. "compassionate to all creatures" *sarvasattvadayāvataḥ*: Ct, Cs propose as a first alternative the meaning "possessing all power and compassion." With regard to the second alternative, the one we have selected, Ct observes that it was only because of Rāma's compassion that he did not destroy the universe on Sītā's account.

11. "*rākṣasa* women" *niśācariṇām*: Literally, "*niśācara* women," or "night-roaming women."

15. "If that were the case" *yadi cet*: Literally, "if so." We agree with the commentators that the contingency to which Hanumān is referring would be the suicide of Sītā mentioned in verses 9 and 12 above and not the immediate destruction of Hanumān himself.

"master" *bhartāram*: Hanumān is referring to Sugrīva.

16. "lapse in the vigilance of the *rākṣasa* women" *antaram . . . rākṣasīnām*: Literally, "gap or hiatus on the part of the *rākṣasīs*." The translation flushes out this elliptical construction in keeping with the remarks of Ct, Cr, Cg, Cm.

18. "frightened" *bhītā*: Cr says that what is suggested here is that hearing Sanskrit with a brahmanical intonation may well remind Sītā of Rāvaṇa's having taken the form of a brahman at the time of her abduction. It should also be kept in mind that as a descendent of the *ṛṣi* Pulastya, Rāvaṇa is frequently reckoned as a brahman. Cf. notes on 5.7.65 and 5.16.2.

19. "language of the people" *mānusam vākyam*: Literally, "human language." This evidently refers to a popular dialect of spoken Sanskrit distinct from that used by the brahmans. Cr sees the alternative to human language (Sanskrit) as the language of the monkeys. No indication is given earlier in the epic that the monkeys speak a language different from that of the epic heroes, apart from Lakṣmaṇa's famous expression of surprise at how well Hanumān speaks Sanskrit at 4.3.18 (see note ad loc.). Cg, however, understands the reference to be to a dialect spoken by the people of Kosala, for it would be only that dialect with which Sītā would be conversant.

23. "swarm all around me" *mām samparikṣipya*: Ct, Cr understand the gerund phrase as elliptical for "casting [their eyes] all around for me."

24. "fear and apprehension" *bhayaśaṅkitāḥ*: Literally, "frightened or made anxious by fear."

25. "huge" *mahat*: Presumably Hanumān would assume a larger size in order to avoid capture.

"hideous" *vikṛtānanāḥ*: Literally, "having hideous faces." This reading is not shared by Ct, Ck, Cr, whose texts read *vikṛtasvarāḥ*, "of hideous voices." This inferior reading (only known to D7–9, according to the critical apparatus) has been rendered by the great majority of translators, including, surprisingly, Raghunathan (1981, p. 411). Of those translations consulted, only Tapasyananda (1983, p. 131) follows the reading found in Cg and the critical edition.

27. "arrows" *-śara-*: D3,4,G3,M3, and the text of Crā, Cm, Cg read instead *śakti*, "javelin," (see note on 5.3.32), which is represented in the translation of Raghunathan (1981, p. 411) and Tapasyananda (1983, p. 131).

28. "I might not be able to reach" *śaknuyāṃ na tu saṃprāptum*: Ct, Cr offer different explanations for Hanumān's potential incapacity. Ct, rightly in our opinion, attributes it to the exhaustion that would be engendered as a result of a fierce battle with the *rākṣasa* forces. Cr thinks that it is not so much a question of capacity as propriety. He argues that the *rākṣasas* would kill Sītā when they found out that she had been conversing with him, and, in that case, there would be no propriety in his returning across the sea.

29. "she would not get my message" *agṛhītārthā*: Literally, "would not take the meaning." Ct, Cr explain "would not know the purpose of my coming." Cg, Cm offer the similar explanation "would not find out the substance of Rāma's message."

31. "inaccessible" *naṣṭamārge*: Literally, "whose road is lost." We are inclined to take this term with Cm, Cg, Cr, who understand this compound to suggest that the way to Laṅkā is unknown to anyone other than Hanumān. Ct understands "lacking any access road other than the one passing through the rampart."

"country" *uddeśe*: We agree with Cg, Cm in taking this term in its most direct sense. Ct, evidently taking the *upasarga ud* in its radical connotation of "upward," understands "country that can be reached only by leaping." Cr takes the *upasarga* as a reduced form of *utkṛṣṭa*, "excellent or superior," and so understands "this magnificent country."

32. "anyone else" *nānyam*: Cr feels that what is suggested here is that the other monkeys would be incapacitated with grief for Hanumān.

34. Compare verse 28 above. Here again Ct, Cr differ as to the reason for Hanumān's incapacity. As above at note on verse 28, Ct attributes it to battle fatigue, while Cr, shifting his ground slightly, now attributes it to weakness brought on by worrying that Sītā might be dead.

35. "an uncertain business" *asatyāni ca yuddhāni*: Literally, "battles are untrue," i.e., unreliable. We follow the commentators who generally explain "whose outcome in the form of victory or defeat is unpredictable." See also Jhala 1966, p. 484. Cr understands *asatya* as *asatsvarūpāni*, that is, "that have nonexistence as their nature" because he says, "they [the battles] would be fraught with doubt as to whether or not Sītā will survive."

"unreflectingly" *niḥsaṃśayam*: Literally, "without doubt." We agree with Cg, who glosses *nirvicāryam*. The term was doubtless selected for its echoing of *saṃśayaḥ* in *pāda* b and *sasaṃśayam* in *pāda* d.

37. This and the following verse are identical to verses 5.2.37–39, with the sole exception of the substitution of *vipadyante* for its synonym *vinaśyati* in 37b. Cr notes the repetition and observes that he has commented on these verses in their earlier occurrence. See verses 5.2.37–39 and notes.

38. See note on 37 above and 5.2.38 and note.

39. See note on verse 37 above and 5.2.39 verse and note. Cr remarks that he has already commented on this and the following verse in *sarga* 2.

42–43. "tell her" *samādadhe*: Literally, "I will place together." The word also has a technical sense in commentaries of solving or resolving a doubt or an objection. Ct glosses *samyag abhidhāsye*, "I shall speak properly." Cf. Jhala 1966, p. 484. Cr takes the term in its technical sense, glossing *āśaṅkitajātam pratyuttarayāmi*, "I shall resolve all of her doubts."

44. The meter is a type of *jagati*.

Sarga 29

1. "within range of . . . hearing" *saṃśrave*: Normally this means, "attentively hearing," or "vow, promise." We agree with Ct, the first explanation of Cg, and the second explanation of Cm that the term refers to the area around a person within which one can be easily heard. Cr understands simply "hearing," explaining "in order to make Vaidehī listen." Cg has a second, rather elaborate explanation concerning poetics, noetics, and the production of *rasa*.

2. Following 2cd, D5,T,G,M2,3 (M1 continues after 644*, D8 inserts after verse 4) insert one line [645*]: "He surpassed the royal seers in virtue; he was the equal of seers in asceticism." This half verse along with 2ef is not part of the texts of Ck, Ct, Cr.

It is difficult to judge why the critical editors included 2ef and omitted 645*, since the manuscript evidence for both of these lines (which constitute a single verse in most southern manuscripts) is virtually identical. From the evidence provided in the critical apparatus, it appears that only Ś1,D10,11 follow the critical text admitting 2ef and excluding 645*. In our opinion, 2ef should be relegated to the critical apparatus as well. See Bhatt 1960, p. xxxiv.

8. The construction of this three-line verse in the critical text is extremely awkward and Jhala, as in the case of other passages, feels called upon in his critical notes to tell us how to construe it (1966, p. 484). The problem, however, seems to be in the actual establishment of the critical text. The northern and southern recensions differ, but neither has a sequence such as we see here. Each recension has an additional line after 8ab that completes the syntax of an otherwise problematic line. The northern text has 647* and its reading of the verse, including variants in 8ab, would be: "Rāvaṇa abducted his wife, the daughter of the lord of Mithilā, while he [Rāma] was off hunting deep in the forest." The southern reading (8ab and 648*) of the verse would be: "While he [Rāma] was off hunting in the deep forest, he slew many heroic *rākṣasas*, who could change their form at will." Both northern and southern texts read versions of 8cd, ef as one *śloka*: "Having heard of the slaughter in the Janasthāna and that Khara and Dūṣaṇa had been slain, Rāvaṇa, unable to endure it, carried off Jānaki." See Sutherland 1992a.

After verse 8, D5,7–9,S insert a passage of nine lines [651*]:

> [Rāvaṇa abducted her] having lured Rāma off into the forest by means of magic in the form of a deer. Searching for the blameless lady Sītā in the forest, Rāma encountered an ally, a monkey named Sugrīva. Then, having slain Vālin, mighty Rāma, conqueror of enemy citadels, conferred the kingship of the monkeys upon Sugrīva. Sugrīva, for his part, commanded the monkeys, who could change their form at will, and they searched in their thousands for that lady in all directions. On the advice of Saṃpāti, I swiftly leapt across the ocean, a hundred leagues in breadth, for the sake of that wide-eyed woman.

11. After verse 11,D5,7–9,S insert two lines [652*]: "When Sītā had heard the monkey's words, she looked in all directions. Experiencing the greatest joy, she fondly recalled Rāma with all her heart."

12. The meter is *upajāti.*

Sarga 30

Many northern manuscripts (Ñ2,V,B1–3,D1–4,6) continue the previous *sarga.*

1. After 1ab, D5,7–9,S insert a line [653*]: "He was clad in garments of white, and he was as yellow as a mass of lightning." After 1cd, the same manuscripts add a line [654*]: "His radiance was like that of a mass of blossoming *aśoka* trees, and his eyes were like burnished gold." On Hanumān's garments, see note on 5.1.62. Cf. 5.55.16.

2. After 2ab or 2cd, most southern manuscripts (D7–9,T,G,M) insert a passage of six lines [655*]: "Smitten with the greatest astonishment, Maithili thought, 'Oh, how frightful and repellent this monkey looks! He is almost impossible to look upon,' and with this thought, she lapsed once more into a stupor. Stupefied with fear, Sītā lamented loudly and piteously, 'Rāma! Rāma! Lakṣmaṇa!' And then the lovely, soft-voiced Sītā, afflicted with sorrow, wept softly but copiously."

Then the S (D5,7–9,T,M,G) inserts after verse 2 of 655* two lines [656*]: "Looking closely, she saw that worthy and superior monkey, son of the wind god, foremost among the wise, the servant of king of the monkeys, with his broad and broken visage*."

"*broken visage" *-bhugnavaktram*: The southern commentators remind us that Hanumān's jaw had been shattered by Indra's *vajra*, "thunderbolt," as punishment for his youthful excesses. The well-known story is recounted at *Uttarakānda, sarga* 35, especially verse 47, and *sarga* 36.

3. The meter is *upajāti.*

4. "A monkey in a dream is held by all the *śāstras* to be inauspicious" *śākhāmṛgaḥ śāstragaṇair niṣiddhaḥ*: Literally, "a monkey is prohibited by a host of *śāstras.*" The phrase is rather elliptical and needs to be fleshed out for intelligibility. The idea behind the verse, as explained by various commentators, is that Sītā thinks that she has had a bad dream, which, according to the traditional texts, predicts evil consequences for her and hers. Thus, in the second part of the verse, she utters the formula *svasty astu*, literally, "may there be well being," in order to try to avert the harm she sees as threatening her loved ones. See *AgniP* 229.12. See 5.32.21 and note.

The meter is *upajāti.*

5. Following verse 5, the southern manuscripts (D5,7–9,S) insert two lines [657*]: "Calling out, 'Rāma! Rāma!' constantly and thinking of him always in my mind, everything I see and hear reminds me of him."

The meter is *upajāti.*

6. The meter is *upajāti.*

7. "creature" *ayam*: Literally, "that one."

The meter is *upajāti*

8. Ct offers specific reasons for the choice of divinities to whom Sītā prays for the truthfulness of Hanumān's words. Because Bṛhaspati, or Vācaspati, is the lord of speech, the power to make speech true inheres in him. This is also true of Indra, Ct continues, because he is a devotee of Bṛhaspati. And since he [Indra] is a worshiper

of the former, he has received from him [Bṛhaspati] the *mantras* in the form of the *śabda-pārāyaṇa-granthas* that consist of truthful speech. Brahmā is invoked, according to Ct, because he is equivalent to the highest absolute (*brahma*) consisting of truth, etc. Agni receives homage, according to Ct, because he is the presiding divinity of speech.

The meter is *upajāti*.

Sarga 31

1. Before verse 1, D5,7–9,T (2 continues from 659*), M,G insert two lines [660*]: "Descending from that tree, his face like coral, [that monkey] approached [her] and prostrated himself with a humble and deferential demeanor."

3. "like water dripping from two lotus petals" *puṇḍarīkapalāśābhyām viprakīrṇam ivodakam*: Ct, Cr propose reading *viprakīrṇam* elliptically to mean "like water flowing as if from a broken pot," in which case *puṇḍarīkapalāśābhyām* would have to be taken metaphorically in apposition to eyes, thus, "Why do tears . . . pour from those lotus petals, your eyes, as if from a broken pot?"

6. "your lord, the moon" *candramasā*: The words "your lord" have been added to clarify the mythological reference.

8. Following verse 8, most southern manuscripts (D7–9,T1,2,G,M1,3), including those of the commentators, insert two lines [663*]: "I infer from the facts that you are weeping and sighing and that your feet touch the ground* as well as from the fact that you bear signs of royal birth that you are not a goddess."

*"feet touch the ground" *bhūmisaṃsparśanāt*: It is a commonplace of Sanskrit literature that divinities—even when masquerading as humans—float a small distance above the ground. This is often one of the signs used to distinguish them from humans whom they may be impersonating. Compare *MBh* 3.54.10–25 and 3.123.1–23. See Goldman 1971, pp. 53–55.

9. "figure and the characteristic signs" *vyañjanāni hi . . . lakṣanāni ca*: This is another pair of near synonyms that put the commentators at pains to distinguish them from one another in meaning. Both words mean "sign, distinguishing mark," among other things. We are most persuaded by the explanation offered by Cg, Cm, who see the former as a reference to the gross physical characteristics, such as the beautiful breasts and thighs, that are supposed to mark a woman of the upper classes, and the latter as specific lines on the body that auger good fortune, etc. Ct understands *vyañjanāni* to refer to signs that Sitā is Rāma's queen and *lakṣaṇāni* to refer to the physical characteristics such as those described in the *Sāmudrikaśāstra*. (See *AgniP* 244.) Cr understands the *vyañjanas* to be all the various indications such as calling out Rāma's name, etc., and the *laksaṇas* to be extraordinary marks [on the body] of some lord of the earth. We understand Hanumān to be initially determining Sitā's ontological and social status, rather than referring to characteristics belonging to a specific person. Ct, Cr understand *bhūmipāla* to refer specifically to Rāma, and the latter also specifies *rājakanyā*, literally, "king's daughter," to mean "daughter of Janaka." For other occurrences of such synonyms, see 5.1.33; 5.7.14–15,40; 5.24.2,11; 5.34.8; and 5.35.63 and notes.

11. "up in the tree" *drumāśritam*: In the text of the southern commentators, this *sarga* begins with 660*, in which Hanumān is represented as descending from the tree. Cg, Cm attempt to explain the seeming contradiction by understanding the compound as "at the base of the tree." Cs offers two different interpretations: 1) "By 'tree' we are to

understand the shade of the tree" and 2) that we should understand the compound to mean "he who had previously been up in the tree." This interpretation (cf. "beneath the tree" Shastri 1957, p. 410) or something similar such as "near the tree" ("*qui se tenait près de l'arbre*" Roussel 1903, p. 557; "*sich an den Baum lehnenden*" Simon 1934, p. 120) is followed by most translators. Only Gorresio (1856, p. 27 "*nascosto fra i rami dell'albero*"), who is translating the Bengal recension, translates as we do. Cg, obviously somewhat uncertain of his interpretation, offers an alternative to the effect that what was previously stated [in 660*] was that Hanumān had climbed down only somewhat from the top of the tree. Tapasyananda (1983, p. 138) unaccountably ascribes the phrase to Sītā: "Leaning on the Asoka tree and looking up, she. . . ." Although two manuscripts (Ś1,D10) in the critical apparatus do read *drumāśritā*, which would allow this translation, the printed text of Tapasyananda, like all other southern manuscripts, has our reading. See 5.35.36 and note.

After verse 11, D5,7–9,S insert two lines [666*]: "I am the daughter-in-law of the celebrated Daśaratha, foremost of lions among kings and a scorcher of the armies of his foes."

13. "twelve years" *samā dvādaśa*: Many northern manuscripts (Ñ2,V2,B,D6) understand that Rāma and Sītā lived for only one year in the capital of Ayodhyā prior to their exile (*uṣitā varsam evaikam* = Gorresio 5.31.11a). This is reflected in the translation of Gorresio (1856, p. 27). See 2.17.26 and note, where Pollock discusses the age of Rāma and Sītā. See, too, 3.45.5 and note. See also Jhala's note on this verse (1966, p. 485).

"human pleasures" *mānusān bhogān*: Cg comments that the use of the word "human" here suggests that Sītā is not really human by nature. Not atypically, Cs chooses to break the words up differently, reading *amānuṣān bhogān*, which he explains as "pleasures [such as] the gods enjoy."

14. "heir to the Ikṣvāku dynasty" *ikṣvākunandanam*: Literally, "bringer of joy to the Ikṣvākus."

16. "Henceforth I shall take neither food nor drink" *na pibeyaṃ na khādeyam pratyaham mama bhojanam*: Literally, "I will not drink nor will I eat my food every day." Cs explains that by "every day" one understands that "[Kaikeyī's fast] will be uninterrupted." This is a common threat of women in epic literature. Kausalyā uses it at 2.18.23 to try to convince Rāma to take her to the forest with him. Again Sītā uses it at 2.26.19 to persuade Rāma to take her to the forest. Ironically, Vālmīki makes no prior reference to such a threat on Kaikeyī's part. When the events in Ayodhyā are reported directly, Kaikeyī threatens only to end her life, not to do so by fasting (2.12.7). See Sutherland 1993.

17. "what you promised" *vākyam*: Cg, Ct remind us of the boons offered to Kaikeyī by Daśaratha. See 2.9.12–15,22–23 and notes and 2.10.21–26 and notes. See Pollock 1986, pp. 26ff.

18. See 2.11.15.

19. "beg . . . for the kingdom" *rājyam ayācata*: Ct supplies the phrase "in order to give it to Bharata." The use of the verb *yāc*, "beg, plead," lends a somewhat different construction to the story than the one it has in the *Ayodhyākānda*. Compare *Ayodhyākānda*, *sarga* 16.

20. See 2.16.28. See Jhala's critical note to the verse (1966, p. 484).

21. "even to save his life" *api jīvitahetoh*: Cr proposes taking this phrase specifically with *na pratigrhnīyāt*, "never takes." He then reads: "Rāma would never take back anything he had given, even to save his own life."

22. "consigned me to the care of his mother" *jananyai mām samādiśat*: Literally, "directed me to his mother." We have supplied, in accordance with the recommendation of Ct, the words "to the care of." Cg observes that the mother in question is Kausalyā and understands the phrase to mean "instructed me to stay with her." Cr understands the phrase rather differently, explaining that *samādiśat* means "he uttered words to inform [his mother] about his taking me to the forest."

24. "illustrious" *mahābhāgaḥ*: This common epic epithet has a wide range of meanings and could possibly be translated as "fortunate, virtuous, illustrious." Cg takes it here as "fortunate" and sees Lakṣmaṇa as having the extraordinary good fortune—through the interruption of Rāma's consecration—of getting to serve Rāma in every capacity. Cf. 5.34.2.

"adorned" *alaṃkṛtaḥ*: Cg observes that the humble dress of a forest ascetic can be considered an adornment here because of Lakṣmaṇa's acting as Rāma's servant.

27. "grace period" *kālo jīvitānugrahaḥ*: Literally, "a time period during which the grace of living [is extended]." We follow the general consensus of Ct and the commentators.

"two months" *dvau māsau*: See 5.20.8, but compare 5.36.50.

Sarga 32

1. "overwhelmed by sorrow after sorrow" *duḥkhādduḥkhābhibhūtāyāḥ*: The construction is irregular. The commentators offer a variety of proposals as to how to read it. Most of the southern commentators, including Cg, Ct, Ck, Cm, generally understand the phrase to mean "overcome by a succession of sorrows." Ct, Ck understand an irregular *aluksamāsa*, i.e., a compound in which the prior member irregularly retains its declensional ending. Cr (and Cs as one of his alternatives) places a word boundary between *duḥkhād* and *duḥkhābhibhūtāyāḥ*. Cr, Cs understand *duḥkhāt* adverbially modifying *abravīt*, the idea thus being that Hanumān sorrowfully answers Sītā, who was overcome by sorrow. Cs, as is his wont, offers several other ingenious, but rather far-fetched, explanations, which he arrives at by breaking up words peculiarly and exploiting the resources of the *ekāksarakośa*.

2. "inquires about your well-being" *tvāṃ ca kauśalam abravīt*: Literally, "mentioned well-being to you." Cr explains "informs you of his well-being and, moreover, inquires about yours." Since the first half of Cr's interpretation is made more or less redundant by the expression *kuśalī*, we understand that Rāma is inquiring after Sītā's health.

3. "foremost among those who know the *vedas*" *vedāṃś ca veda vedavidām varaḥ*: The repetition of the word *veda* and other derivatives of the root *vid* here is doubtless as much for its echoing and alliterative effect as for its substance. Nonetheless, several commentators attempt to distinguish between the references of the two occurrences of the noun *veda*. Ct claims that "by the word *veda* is indicated Rāma's mastery over the entirety of ritual performance (*karmamārga*)," while the formulaic *vedavidāṃ varaḥ* indicates "his mastery over the path of spiritual knowledge (*jñānamārga*)." Cs offers as an alternative explanation that the first reference is to the standard vedic *saṃhitās*, the *Ṛgveda*, etc., while the second is to the stories of the *Mahābhārata*, etc., which, as he notes, are sometimes referred to as the "fifth *veda*."

"weapon of Brahmā" *brāhmam astram*: Brahmā's weapon is universally represented as the most powerful and destructive of the divine weapons. See 1.26.6 and 1.55.14–19. Ct, Cm observe that this reference suggests Rāma's mastery of all weapons, since

just as the divinity Brahmā encompasses the whole universe, so does his weapon encompass all others. See 5.36.26.

4. After verse 4, many northern manuscripts (Ñ2,V2,B1–2,D6), including the text of Gorresio, insert a passage of twelve lines in which Hanumān goes on to describe Lakṣmaṇa's salutations to Sītā in which he refers to the events leading up to Sītā's abduction, including her own abusive harangue that led Lakṣmaṇa to leave her and follow Rāma into the forest. The passage is of some interest in that it represents Lakṣmaṇa as attempting to rationalize his negligence in leaving Sītā unprotected. These same manuscripts omit verses 5 through 12 of the critical text.

6. "true" *kalyāṇī*: The word normally means "auspicious, blessed, etc." We follow Ct, Cr, Cg, Cm in their explanation. Apte (s.v. *kalyāṇa, kalyāṇī*) offers "true, authentic" as one of the meanings of this word, citing this verse.

7. "both of them experienced . . . delight" *tayoḥ samāgame . . . prītir utpādītā*: Ct notes that Hanumān's joy arises from having found Sītā, hers from having encountered Rāma's messenger. Ct offers an additional way of reading the verse in which he understands the genitive dual to refer to Rāma and Lakṣmaṇa and the word *samāgama* to refer to their coming [for Sītā]. Thus, he provides the explanation, "Then at the time of hearing about the welfare of Rāma and Lakṣmaṇa, Sītā, as a result of that information, experienced delight as great as she would have at the time of the actual arrival of Rāma and Lakṣmaṇa." This interpretation appears in the translation of Dutt (1892, p. 983).

11. "of the . . . *aśoka* tree" *aśokasya*: As Jhala notes in comments to this verse (1966, p. 485), the commentators are exercised over this new confusion as to on which kind of tree Sītā has been supporting herself. They are eager to absolve the poet of any inconsistency. Ct, Crā, Cm, Cr argue that the *śiṃśapā* is called an *aśoka* because it is in the *aśoka* grove. Cg, Cv, on the other hand, note that the two trees have become intertwined, and so, as Cg remarks, the poet sometimes calls it an *aśoka* and sometimes a *śiṃśapā*. Cf. 5.12.36; 5.15.18–19; 5.23.6; 5.40.19; and 5.54.1 and notes. See 5.29.11–12.

14. "right" *śobhanam*: Cg understands the meaning of Sītā's utterance to be "you, too, will one day experience the pain of separation from your beloved."

16. "further torment me" *samtāpayasi mām bhūyaḥ samtāpam*: Literally, "torment me further with torment." See Jhala 1966, p. 485.

21. "For no one who sees a monkey in a dream" *svapne dṛṣṭvā hi vānaram*: See note on 5.30.4. See *AgniP* 229.12; Vyas 1967, p. 150; Sharma 1971, p. 179; and Guruge 1960, pp. 231–32.

22. "mental delusion . . . hallucination . . . mental disorder . . . mirage": *cittamohaḥ . . . vātagatiḥ . . . unmāda- . . . mṛgatṛṣnikā*: The commentators, naturally, vary somewhat in their definition of these four types of mental disturbance:

1) "mental delusion" *cittamoha*: Ct, Cm, Cs explain this as a false perception produced by Sītā's obsessive brooding on Rāma. Cg agrees and adds that the effects of this brooding have been brought to efflorescence by her desire to hear news of Rāma's well-being. Cg offers an alternative that this means "false mental resolution."
2) "hallucination" *vātagati*: Ct understands this to be a perceptual disorder brought about by possession by ghosts. Cg, Cm define this as a perceptual disorder that takes the form of a disorder of the internal winds or breaths caused by agitation

of the elements as a result of fasting, etc. Similarly, Cr understands simply "a disorder of the vital winds." Cg provides an example: "It is the superimposition of some form, like that of a cloud of dust superimposed upon the wind, which has no perceptible form." Cs defines this as due to the influence of *piśācas*.

3) "mental disorder" *unmāda*: Ct, Cg, Cm take *unmāda* as "a distortion of perception that afflicts separated lovers"; Ct adds that the immediate cause is an excess of bile. The word *unmāda* is frequently mentioned in the lists of the ten *avasthās* that afflict the separated lover. See, for example, Keith 1924, p. 323, *Daśarūpaka* 4.55, and *Rasārṇavavasudhākara* 2.170ff. Cr understands this to be the result of possession by ghosts, etc.
4) "mirage" *mṛgatṛṣṇikā*: All commentators agree in interpreting this term in its usual sense of "mirage" or "naturally caused misperception." Cg classifies these four perceptual disorders into two types. He regards *cittamoha* and *unmāda* as unnatural (*aprakṛtistha*) and *vātagati* and *mṛgatṛṣṇikā* as natural (*prakṛtistha*).

23. "delusion with the symptoms of mental disorder" *moho 'py unmādalakṣaṇaḥ*: We follow the majority of the commentators in understanding the *bahuvrihi* as indicated. The idea underlying the verse is that Sītā's clear perceptions rule out the kinds of confusions or mental disorders that she has enumerated in the previous verse. Cm explicitly extends this line of reasoning to the two other forms of perceptual disorder mentioned in the preceding verse.

24. "After thus considering all aspects" *bahudhā . . . saṃpradhārya balābalam*: The translation is slightly free. A literal rendering would be "having considered strengths and weaknesses in many ways." Ct, Cg take the common expression *balābalam*, which means "the relative advantages and disadvantages," rather literally here. The former glosses "strength," *balam*, as "the power of *rākṣasas* to change their shapes" and "weakness," *abalam*, to be "the incapacity of a [genuine] messenger to reach Laṅkā." Cg understands—correctly, we believe—the "weakness," *abalam*, to be in the argument for mental delusion and the "strength," *balam*, to be on the side of the determination that this is Rāvaṇa.

27–29. "He directs his anger and his weapons only at those who deserve them" *sthānakrodhaprahartā*: Literally, "He strikes at proper receptacles for anger."

"god Bṛhaspati, lord of speech" *vācaspatih*: We have supplied the more common name of the divinity, Bṛhaspati.

38. "placed my foot on the head" *mūrdhni padanyāsam*: This is an idiomatic expression that means "to get the better of."

Sarga 33

4. A literal translation of this verse is somewhat awkward in English. One might run as follows: "What is his physique like? And what is Rāma's beauty like? How are his thighs? How are his arms? And also of Lakṣmaṇa, tell me."

6. "Even though . . . you have the good fortune to know" *jānantī . . . distyā*: We understand with Cr, Cg that Hanumān is referring to Sītā's prior knowledge of Rāma's appearance. Ct, Cm, however, take the pronoun *mām* as the object of the participle *jānantī* and understand as follows: "*jānantī distyā* means that since you asked, you fortunately recognize me as Rāma's messenger." This is reflected in the translations of

Shastri (1969, p. 413), Dutt (1892, p. 986), Roussel (1903, p. 562), and Simon (1934, p. 125).

7. "which I have observed" *lakṣitāni*: We follow Ct, who supplies *mayā* as the *kartṛ* of *lakṣitāni*. Cg, Cm supply *tvayā* and understand "noted by you."

8. Compare similar passages at 1.1.8–19; 2.1.11–32.

11. "He is both the establisher and enforcer of the norms of social behavior" *maryādānām ca lokasya kartā kārayitā ca sah*: Literally, "He is the maker of the world's limits and the one who makes others [observe them]." Ct explains this expression as follows: "By limits is meant the limits of *varna* (social class) and *āśrama* (stage of life). He is the establisher of these because he is an incarnation of the Lord. He is the enforcer, that is the protector of the four social orders, because he is Time and because he takes form as an *avatāra*." This construction of the social, as well as cosmic, function of Rāma is embodied in his characterization by Vaiṣṇava theologians as *maryādāpurusottama*.

12. "in his vow of continence" *brahmacaryavrate*: The commentators hasten to explain that Rāma's continence is the continence appropriate to a householder. That is to say, he engages in sexual activity only during his wife's fertile period (*ṛtu*), avoiding it on proscribed days, etc. Ct, in an effort to reconcile Rāma's divine nature with his apparent birth as a human householder, remarks, "In reality, although he does not shed semen even as a householder, he satisfies the goddess sexually and generates offspring all through mental resolution (*manaḥsaṃkalpena*)."

15. "His neck is like a conch shell" *kambugrīvah*: For a discussion of this, see 1.1.9 and note. See *GarudaP* 1.65.35, where a man with such a neck is destined to be a king.

"His collarbone is set deep in muscle" *gūdhajatruh*: See 1.1.10 and note.

16. "His complexion is smooth and dark" *snigdhavarnah . . . varnam śyāmam samāśritah*: We have combined the two expressions here. Compare 1.1.11, where we follow Ct, who glosses *snigdhavarna* as *snigdhaśyāmala*, "shining and dark." Because of the presence of the word *śyāma* in this verse, we understand the word to simply mean "smooth, shiny." Cf. *AgniP* 243.5, 6.

"His proportions are perfect and his limbs well formed and symmetrical." *samah samavibhaktāngah*: See 1.1.11 and note; cf. *AgniP* 243.5.

17. This passage, like many others in the epic literature, makes use of the highly terse and technical descriptions of the *sāmudrikaśāstras*, the technical treatises on the physical characteristics of various kinds of people. The gnomic style of these texts frequently alludes to features grouped together merely by numbers and characteristics. Most translations have fleshed out these allusions on the basis of their understanding of one or more of the commentators. We have not done so, because different commentators may cite different or alternative sources that, in turn, identify the group of body parts differently. *Agnipurāna* 243 explains many of the terms referred to here, which are said to have been "told to Garga long ago by Samudra" (243.1). Similarly, at *Garudapurāna* 1.63,65 we are given a list of ideal characteristics that were said to have been set forth by *Samudra* (1.65.1). Compare, too, the *Virāṭaparvan*'s description of Draupadi (*MBh* 4.8.9–14).

"Three parts of his body are firm" *tristhirah*: Literally, "triply firm." The three bodily parts that should be firm are, according to Ct, Cr, Cg, Cm, the chest, the wrists, and the fists. They cite a verse from a text identified by Cr as the *Laksanānuśāsanam* to the effect that these three parts should be firm in the case of a king. Cf. *GarudaP* 1.65.31–32.

"three are pendant" *trṛpralambaḥ*: According to Ct, Cr, Cm, quoting a *sāmudrikaśāstra*, these are the eyebrows, the testicles, and the arms and are characteristics of a wealthy man. Cg quotes a different, unidentified verse: "a man whose eyebrows, testicles, and arms are long, will be rich and long-lived." He also cites an alternative verse that identifies the three pendant parts as the penis and the two arms, which agrees with *Agnipurāna* 234.10.

"three are even" *trisamaḥ*: Ct, Cr, Cg, Cm all cite an unattributed verse to the effect that the three parts of a king that should be symmetrical are the ends of the hair, the testicles, and the knees.

"three are prominent" *triṣu . . . unnataḥ*: Ct, Cm, Cr understand the three prominent parts of the body that distinguish royalty to be the inner part of the navel, abdomen, and chest and cite an unidentified verse to this effect. Cg cites a quite different verse, which he attributes to *Varāhamihira*, but which identifies the same three parts. Cf. *AgniP* 243.6, which says that six body parts should be *unnataḥ*. Cf. *GarudaP* 1.65.25–29,31–32.

"His body is marked by three creases" *trivalivān*: Ct thinks the lines are on the stomach, on the neck, or on both. Cm, Cr say that they are on both the neck and the stomach. Cg says that they are on either the stomach or the neck and cites a verse from Garga, which mentions, among other things, that three fixed lines or creases on the body are auspicious. Compare note on 1.1.9. See *Agnipurāna* 243.3, where *trivalimān* is said to refer to three folds on a person's abdomen. *Garuḍapurāna* 1.65.28 tells us that a man with three such wrinkles will be either a king or a guru.

"Three parts of his body are depressed" *tryavanataḥ*: Ct, Cr understand the three depressed parts of the body to be the middle of the soles of the feet (i.e., a high arch or instep), the lines or creases on the feet, and the nipples. Cg, Cm cite a verse, attributed by Cg to [Varāha]mihira, which specifies that felicitous, wealthy, and happy kings should have breasts and nipples that are fleshy, prominent, and depressed, and that the lines on their body should be smooth and deep. Paupers exhibit opposite characteristics. Cf. *AgniP* 243.11–12 and *GarudaP* 1.65.2–3,86.

"four are short" *caturvyaṅgaḥ*: Ct, Cr cite a verse that claims that parts of the body that are held in high esteem, if they are short, are the neck, penis, back, thighs (or shins). Cg cites a variant of the verse and attributes it to Vararuci but offers an alternative explanation according to which *vyaṅga* is to be understood as *vikala*, "defective, lacking," rather than *hrasva*, "short," and the parts are feet devoid of visible tendons, pores devoid of too many hairs, a penis devoid of excessive length, and a lower abdomen devoid of excess flesh. In this connection Cg cites a verse he attributes to Nārada, which says: "A king should have feet that do not sweat, and he should be free from visible veins, tendons, etc. A king has one hair to a pore, a *paṇḍit* has two, those who have three and four are without good fortune." See *AgniP* 243.16 and *GarudaP* 1.63.5–6; 1.65.86.

"His head is marked by three whorls" *trisīrṣavān*: Literally, "having three heads." We follow the commentators in our translation. Ct, Cm, Cr quote an unattributed verse to the effect that: "he whose head is marked by three whorls [of hair] is a lord among kings." Cg defines the term as "one whose head is characterized by three characteristic marks." He goes on to say that "those marks are whorls" and offers a variant of the verse cited by Ct, Cm, Cr to the effect that: "A man whose head is made lovely by such whorls [of hair] becomes the leader among kings." Cg then offers an alternative explanation according to which the term refers to someone whose head is broad, sym-

metrical, and shaped like an umbrella. These attributes constitute the three special characteristics that give rise to the term *triśīrśavān*. In support of this explanation, Cg quotes a verse attributed to Nārada, which says: "He whose head is symmetrical and shaped like an umbrella is long-lived and enjoys uncontested sovereignty over the earth." Cf. *GarudaP* 1.65.82, where it says that a man whose head is shaped like an umbrella will become a king.

After 17ab, southern manuscripts (D7–9,S) insert one line [704*]: "Three of his body parts are red, three glossy, and three always deep." According to the commentators, the three reddish parts are the corners of the eyes, the area under the fingernails, and the palms and soles of the hands and feet, respectively. The three glossy parts are the lines on the feet, hair of the head, and the *glans penis*. The three deep parts are his voice, his gait, and his navel (according to *Brahma*[*purāṇa*]). Cg tells us, the list of Vararuci reads "mind" in place of "gait." See *GarudaP* 1.65.56–57,89.

18. "He has four marks on his thumb" *catuskalaḥ*: The commentators agree that the *kalas* are lines at the base of the thumb indicating mastery of the four *vedas*, so Ct, Cr. Cg, Cm understand the root meaning of *kala* as *veda* here (a sense for which we find no attestation) but add that in the technical literature on bodily characteristics (*śarīralakṣaṇaprakarana*) the word has the special significance of lines indicating the (mastery of) the *vedas*. All four commentators cite a verse in support of this interpretation, which Cg ascribes to Nandi. Cf. *GarudaP* 1.65.45. See *AgniP* 243.13, but compare 243.4.

"his body has four lines" *caturlekhah*: Ct, Cr understand the reference to be four lines on the forehead indicative of a very long life span and cite a verse to this effect. Cg, Cm concur, citing the same verse, but add that the expression additionally indicates four lines on the palms of the hands and the soles of the feet. They cite verses in support of this, which Cg ascribes to *Nārada*[*smṛti*] (for the feet) and *Brahma*[*purāṇa*] (for the hands). See *GaruḍaP* 1.65.79, where it is said that a man with four lines on his forehead will be a king and live for ninety-five years.

"he is six feet in height" *catuskiskuḥ*: A *kiṣku*, literally "forearm," is a less common name for the measurement usually called *hasta*. In keeping with the tenets of vedic *kalpasūtra*, measurements tend to be relative in that they are derived from the measurements of an individual. Thus, for example, the measurements of a vedic sacrificial ground are calculated in multiples of *hastas* of the patron of the sacrifice (*yajamāna*). Therefore, it is difficult to be certain here whether the reference is to relative proportion or to absolute height. The *hasta* is the measurement from the elbow to the tip of the middle finger, or roughly eighteen inches for an adult male. If the sense of the term is that Rāma's height is four times the length of his own *kisku*, then that would appear to be simply an ideal proportion for a man. The commentators, in specifying that the expression works out to ninety-six *aṅgulas* (there are twenty-four *aṅgulas* to the *hasta*), seem to understand an absolute measurement, and we can then reason that Rāma was approximately six feet tall. Cg quotes the *Brahmapurāna* to the effect that a man who is ninety-six *aṅgulas* tall is a god. Raghunathan (1981, p. 421) has mistakenly understood *aṅgula*, literally a finger's breadth or approximately three-quarters of an inch, to be the equivalent of an inch and thus translates "he is ninety-six inches tall." Doubtless, in describing the hero as six feet tall, the poet wishes to indicate his noble stature. Raghunathan, in making Rāma eight feet tall, is perhaps carrying this a bit too far. See *AgniP* 243.24.

"four parts of his body are symmetrical" *catuhsamaḥ*: Ct, Cr, Cg agree in identifying the four symmetrical parts here as the arms, the knees, the thighs, and the cheeks. They

cite a verse supporting this identification, which Cg ascribes to the *Brahmāndapurāṇa*. Cm cites an almost identical verse in which, however, *jaṅghā*, "shank," takes the place of *gaṇḍa*, "cheek." Raghunathan (1981, p. 421), alone among the translators consulted, follows Cm, translating "hands, thighs, knees and shanks." See *AgniP* 243.24.

"His fourteen pairs of body parts are symmetrical" *caturdaśasamadvaṃdvaḥ*: Ct, Cr, Cm, Cg cite a verse, which names these fourteen paired body parts and notes that they are signs of a king. They are eyebrows, nostrils, eyes, ears, lips, nipples, elbows, wrists, knees, testicles, hips, hands, feet, and buttocks. Ct cites a verse that he says "is found elsewhere" and has a rather different list: the shoulders, cheeks, teeth, thighs, and collarbones. The four sets of obvious pairs in the list yield a total of eight body parts. The plural "teeth," *dantāḥ*, according to Pandit Shrinivas Shastri, must number six, i.e., matched pairs of three types of teeth. It is not clear exactly which teeth are intended. Cm provides an alternate list of fourteen pairs of body parts as follows: ears, eyes, eyebrows, cheeks, nostrils, teeth, lips, shoulders, collarbones, feet, hands, breasts, thighs, and buttocks. See *AgniP* 243.7,23–24.

"he has four pronounced teeth" *caturdaṃṣṭraḥ*: Literally, "having four fangs (i.e., large teeth)." Ct, Cg, Cm, Cr say that this describes a person such as is mentioned in the *śāstras* who has four enlarged teeth on opposite sides in both rows of teeth. They quote a verse that states: "[Who has] shiny, densely set teeth, including four beautiful, very sharp fangs. . . ." They go on to note that the teeth should be sharp enough to be able to bite off or chew such hard substances as betel nut, etc. This seems to be a reference to the incisors. Cg ascribes the verse to Mihira. Cm proposes an alternative that appears to mean "the two pairs of teeth in both rows that surround the middle four teeth are called *damstras*." This would appear to identify the four canine teeth. See *AgniP* 243.25.

"fourfold gait" *caturgatiḥ*: All the commentators agree that Rāma's gait is like that of a lion, tiger, elephant, and bull. Cg quotes 1.47.2 (repeated at 1.49.17), where Rāma and Lakṣmaṇa are described: "They looked like tigers or bulls and they moved like lions or bulls." See *AgniP* 243.26.

19. "His lips, jaw, and nose are prominent" *mahoṣṭhahanunāsaḥ*: Literally, "with large lips, jaw, and nose." Ct, Cr, explaining *mahat* as *prāśastyam*, specify the particular characteristics that lend beauty to these particular body parts. For the lips, they are full and red like *bimba* fruit (see *GaruḍaP* 1.65.54); the jaw must be full, muscular, and prominent; the nose must be long, prominent, and with shapely nostrils. Cg has a very similar explanation, adding the *bandhujīva* flower to the *bimba* fruit as a standard of redness for the lips and omitting the reference to the shapely nostrils. He cites a verse, attributed by him to the "*saṃhitā*," that lists among the attributes of a king full lips like *bandhujīva* blossoms and shaped like the *bimba* fruit, a full and prominent jaw, and a prominent and shapely nose (*tuṇḍa*). He further explains that the word *tuṇḍa*, normally, "snout" or "trunk," simply means "nose" here. Cm gives much the same explanation as Ct, Cr but also quotes the same verse as does Cg.

"Five of his body parts are glossy" *pañcasnigdhaḥ*: Ct, Cm, Cr explain the five glossy organs as the tongue, mouth, nails, body hair, and skin. Cr, Cv, Crā note that these five glossy items are mentioned here even though three different glossy body parts were mentioned above (704*, see note on verse 17 above). They attribute this to the difference of opinions. Cr notes that it is the universal opinion that all of Rāma's limbs are auspiciously marked. He indicates that the same situation prevails with respect to the six prominent body parts that will be mentioned later in this verse and need to be contrasted with the three mentioned above in verse 17. Cg gives the same list as above

but provides an alternate list based on verses cited from Vararuci and [Varāha]mihira, which comprises hair, eyes, teeth, skin, and soles of the feet. According to the verse of Vararuci, the glossiness in each of these organs is predictive of a different thing; thus a glossy eye suggests good fortune, glossy teeth suggest (ample) food, glossy skin suggests plenty of rest, and glossy soles a carriage (so one may ride rather than walk). Cf. *AgniP* 243.18, which identifies seven glossy parts.

"eight are extended" *aṣṭavaṃśavān*: Ct, Cr understand this to mean the length of the two (upper) arms, the two forearms, the two thighs, and the two shins. Cm provides the same list, but as is noted by Cr, Ct, defines *nalakau* as "the two thumbs." Cg glosses the term as "he who possesses the eight extended body parts, that is to say, whose body parts are extended." He fails to enumerate them; instead, he quotes a *sāmudrikaśāstra*, which lists a number of extended body parts: the backbone, the body, fingers, toes, hands, the nose, the eyes, the ears, and the penis. Cg comments, perhaps wryly, that the length or extended quality of the penis really means its straightness. See *AgniP* 243.19. Cf. *GarudaP* 1.65.10–12.

"Ten of his body parts resemble lotuses" *daśapadmaḥ*: Ct, Cg, Cm, Cr, all citing the same verse, identify these as the face, the eyes, the mouth, the tongue, the lips, the palate, the breasts, the nails, the hands, and the feet. See *AgniP* 243.20.

"ten are large" *daśabṛhat*: Ct, Cr, Cg provide the list of these ten body parts: chest, head, forehead, neck, arms, shoulders, navel, feet, back, and ears. They cite a verse that indicates that these organs, when large, give rise to happiness. Cg cites the same verse and ascribes it to a *sāmudrikaśāstra*. Cg, Cr provide an alternative verse from the *Brahma*[*purāna*], which gives the following list of the ten large body parts: head, forehead, ears, neck, chest, heart, stomach, hands, feet, and back. Cm provides only the list from the *Brahma*[*purāṇa*].

"He is pervaded by the three qualities" *tribhir vyāptaḥ*: Ct, Cr, Cg, Cm all understand these to be majesty, fame, and power.

"Two parts of his body sparkle" *dviśuklavān*: Literally, "possessing two shining things." We follow Cg in understanding the two bright things possessed by Rāma to be his teeth and his eyes. Ct, Cr, Cm understand *śukla-* to mean "pure, auspicious" and understand the reference not to be to body parts but to Rāma's lineage, specifically his father's and his mother's families.

"Six parts of his body protrude" *sadunnataḥ*: Ct, Cg, Cr, Cm list these as the armpits, the stomach, the chest, the nose, the shoulders, and the forehead. They cite a verse that indicates that when these organs protrude, they confer happiness. At this point Cg, Ct echo the sentiments of several of the commentators mentioned above that because of the desire of the text to make clear that Rāma possesses all of the marks of a *mahāpurusa* mentioned in the *śāstras*, it includes all the different opinions; therefore, they conclude, it should be considered repetitive. See also note above on "five of his body parts are glossy" and note 17 above. See *GaruḍaP* 1.65.88 and *AgniP* 243.17.

"nine are slender" *navatanuḥ*: Ct makes up the nine by combining a list of thin or subtle body parts—said to make for long life—with a supplementary list. The six are knuckles, hair of the head and body, nails, skin, and penis. The supplementary list of three consists of soft facial hair, sharp eyesight such as is needed for examining gems, and subtle intelligence such as is needed for judging the truth. Cr accepts the first six from the same list that Ct uses but fails to account for the remaining three. Cg cites a verse from Vararuci, who provides a list of all nine attributes provided by Ct. Cm has the same explanation as do Ct, Cg.

"fully experiences the three goals of man" *tribhir vyāpnoti*: Literally, "[Rāghava] pervades by means of three." We follow Ct, Cg, who understand that Rāma attends to each of the elements of the *trivarga*, *dharma*, *artha*, and *kāma*, respectively, at the appropriate times of day. Cr has a different explanation, which is that Rāma pervades the universe with his three forms: Brahmā, Viṣṇu, and Śiva.

21. "born of a different mother" *dvaimātrah*: We follow the explanation of Ck, Cv, Ct, Cr, Cg for this unusual form. The idea is that Lakṣmaṇa has a "second" mother in the sense that she [Sumitrā] is other than Rāma's [mother]. Some commentators, Cm, Crā, for example, understand "the son of two mothers," an epithet they explain by saying that although Lakṣmaṇa is the child of Sumitrā, he was raised from birth, like Rāma, by Kausalyā. The term also occurs as an epithet both of Gaṇeśa and Jarāsandha, who, according to some legends, each actually have two mothers. Both Shastri (1957, p. 415) and Roussel (1903, p. 563), perhaps independently, arrive at the meaning that Lakṣmaṇa is so-called because his mother is a queen of second rank. Evidently their reading is based on their understanding of Ct's "*rāmamātrapeksayā dvitiyā mātā dvimātā, tasyā apatyam ity arthah*," taking *dvitiyā* in the sense of "second in rank."

After this verse, D7,9 insert a half verse [705*]. This poorly attested verse shows up in many printed versions and translations that follow the text of Ct: "He is majestic and of a bright golden complexion, while illustrious Rāma is dark." For a discussion of the color contrast between the brothers and similar pairs of Vaiṣṇava incarnations, see Goldman 1980.

D7,9 continue while D5,8,S insert two lines [706*]: "Eager to find you, those two tigers among men had been searching the whole earth when they encountered us."

22–23. "monkey lord" *mṛgapatiḥ*: Literally, "lord of beasts." Ct glosses *śākhāmṛgapati*, "lord of the monkeys."

"Mount Ṛśyamūka": See Jhala 1966, pp. 485–86.

24. "always true to his promises" *satyasamgaram*: Cr, taking *saṃgara*, "agreement, promise," in its other meaning of "battle, combat," understands "who engages in battle without deception." This is perhaps to absolve Sugriva, and even Rāma, of the persistent criticism of their stratagem of killing Vālin from ambush. See *Kiskindhākānda*, *sargas* 16–18. This interpretation has been followed by Raghunathan (1981, p. 421). See Lefeber 1994, pp. 45–50 and Goldman 1993a for discussions of the critique of this event.

31. "conversation about what had earlier befallen each of them" *kathayā pūrvavṛttayā*: Literally, "with the tale that had taken place previously." The idea is that the two kings console each other over their losses of their wives and realms.

35–36. See 4.6.9ff.

37. "which I myself had gathered up" *mayaivopahrtāni*: We follow Ct, Cg, Cr in understanding Hanumān to be referring to his having collected the ornaments at the time that they fell.

"he fainted" *tasmin vihatacetasi*: Literally, "his mind being stricken." We follow Ct, Ck in reading the absolutive construction as an independent clause whose subject is in the locative (*prathamārthe saptamī*).

38. "that godlike monarch wept bitterly" *tena devaprakāśena devena parideviam*: The phrase displays the poet's fondness for alliteration. See 4.6.17.

40. "various encouraging words" *vividhair vākyaih*: Literally, "with various words."

"revive" *utthāpitah*: Literally, "made him get up."

42. "volcano" *agniparvataḥ*: Literally, "fire-mountain." According to Ct, Cr, this is the mountain that houses the *kālāgni*, or the fire of time, that destroys the world at the end of the cosmic cycle. Ct adds that the mountain is called Saṃvartaka and cites a verse from the *Mahābhārata*. Cm, on the other hand, citing the same verse, says that the *agniparvata* is a certain mountain situated on the peak of Mount Meru.

After this verse, D5,7–9,S insert a passage of two lines [716*]: "Then the lord of the monkeys approached Kiṣkindhā together with those two heroic princes and slew Vālin in battle." See *Kiskindhākāṇḍa*, *sargas* 12–16.

48. "all the hosts of apes and monkeys" *sarvarkṣaharisaṃghānām*: In keeping with a long, but doubtless inaccurate, tradition, all translators consulted, with the exception of Simon, take *ṛkṣa* to mean "bear" and so read the phrase, "king of the bears and monkeys." For a detailed discussion of why this is incorrect, see 1.16.10 and note and Goldman 1989. See note on 5.3.16.

After this verse, D5,7–9,S insert a passage of two lines [720*]: "Frightened by Sugriva's command, we and other monkeys have been roaming over the whole earth searching for you."

55. After this verse, D5,7,8,9,S insert a passage of one line [727*]: "Seeing that all those bulls among monkeys had begun to fast unto death . . . [continue with 56ab]."

56. See 4.52.19ff. and Jhala's note to this verse (1966, p. 485).

57. "because of our master's command" *svāmisamdeśāt*: Ct, Cg, Cm note that the fear is generated by their knowledge that they have exceeded Sugriva's time limit. Ct understands "hopeless," *nirāśānām*, as "devoid of hope of finding you."

59. See Jhala's critical note to this verse (1966, p. 485).

60. "the great slaying of Jaṭāyus" *tasya . . . mahadvadham*: The expression is somewhat awkward. Cs, the only available commentator who attempts to clarify it, offers two explanations: 1) to read it as a *tatpurusa* compound, i.e., "death of that great one," that is Jaṭāyus; and 2) that the greatness of the death derives from Jaṭāyus's having given his life to help another.

62. After 62cd, D5,7–9,S insert one line [731*]: "Leaving the Vindhyas we reached the splendid seashore."

After 62ef, D5,7–9,S insert two lines [732*]: "Then, when they had reached the edge of the sea, all the monkeys under Aṅgada's command, eager to find you, gave way once more to terrible anxiety.*"

*"terrible anxiety" *cintām . . . bhīmām*: This is a reference to the monkeys' despair at being unable to cross the ocean.

63. "And as the monkey army despaired" *harisainyasya . . . sīdataḥ*: We read the participial clause as a genitive absolute. Equally plausible would be to read the construction as a partitive genitive with *bhayam* of *pāda* c. This would give the following meaning: "[Putting aside the terrible fear] suffered by the monkey at the sight of the ocean. . . ." The second conforms better to the vulgate rendering of the passage as seen in note 62 above.

69. "eager to pick up your trail" *tvanmārgavicayaiṣiṇā*: Literally, "by me who was desirous of searching out your path."

73. "Kauraja": The name Kauraja is marked as uncertain by the critical editor. It is at best "unfamiliar," to use Jhala's term, and appears to be unattested elsewhere. The texts of the southern commentators uniformly read Mālyavān, and this is reflected in the translations of those who follow them. See Jhala 1966, pp. 485–86.

"Kesarin": This monkey is mentioned—at 4.38.17; 4.65.27; 4.66.27; 6.19.11; 7.35.19; *MBh* 3.147.27 and 8.686*—as Hanumān's father. At 6.4.30; 6.18.34; 6.39.26; 6.60.38 a monkey named Kesarin is mentioned. See Bulcke 1959–1960 and S. Goldman 1995.

"Mount Gokarṇa": The exact location of Gokarṇa is uncertain. See note on 1.41.12. Guruge (1960, p. 57) identifies two possible locations for Gokarṇa: the first in the Himalayas, the second on the west coast of India (presumably at the well-known pilgrimage site of that name in Karnataka). Guruge prefers to identify the *Rāmāyaṇa*'s Gokarṇa with the latter site. However, in the *Bālakāṇḍa* reference, the grandfather of Bhagīratha performs austerities in the Himalayas (1.41.3). A few lines later, Bhagīratha undertakes austerities at Gokarṇa (141.12). The commentators on that passage understand Gokarṇa to be in the Himalayas (see note on 1.41.12).

74. "On the instructions of" *dṛṣṭaḥ*: Literally, "seen." We have taken the liberty of substituting the reading of the southern commentators, *diṣṭaḥ*, for the well-attested (D2,4,11, M2, T1,3,G) reading of the critical edition. According to Jhala (1966, p. 486), the critical reading "would appear inadequate in the context and require to be replaced by a word of more positive import—*diṣṭaḥ* (instructed, ordered) which derives confirmation from the expression *maharṣicodanāt* in st. 80b below." Jhala's proposal for construing the critical reading leaves something to be desired and in any case allows for the provision of a word meaning "instructed" or "ordered."

"Śambasādana": As the commentators note, Śambasādana is an *asura*. Cg explains that Śambasādana perpetrated assaults at that *tīrtha*. See Jhala 1966, p. 486. Śambasādana is mentioned at *Rāmāyaṇamañjarī* 4.500–502.

75. "Through the agency of the wind god, I was born to that monkey's wife" *tasyāham hariṇaḥ kṣetre jāto vātena*: Literally, "I was generated in the monkey's 'field' by the wind." The word *kṣetra*, "field," here, although it can simply mean "wife," carries with it in the context the special connotation of the wife viewed as productive property of the husband, which under certain circumstances may be fertilized by another agent on the husband's behalf. Thus, a *kṣetraja*, "field-born child," is one of the kinds of legitimate offspring recognized by the *dharmaśāstras* (*ManuSm* 9.167,180; *YājñaSm* 1.69; 2.128). Such children are produced by the custom of levirate or *niyoga* widely attested in the epic literature. Hanumān's mother is Añjanā. See note on 73 above. See also S. Goldman 1995; Goldman 1978; Bulcke 1959–1960; and Emeneau and van Nooten 1991. Cf. 5.49.14 and 5.56.113.

After verse 75, D5,7–9,S insert one line [745*]: "Very soon, innocent lady, Rāghava will take you away from here."

78. In accordance with Jhala's advice (1966, p. 486), we have shifted the boundary between verses 78 and 79. See 5.34.4 and note.

79. "that the monkey was none other than Hanumān" *hanūmantam kapiṃ vyaktaṃ . . . nānyatheti*: This line can be plausibly understood in three different ways. The first is reflected in our translation. The second, suggested in Ct and translated by Raghunathan (1981, p. 425), is that Hanumān was really a monkey and nothing else, e.g., an illusory monkey. The third, suggested by Cr, is that he was the monkey Hanumān and no one else, i.e., not Rāvaṇa, etc.

"further" *uttaram*: We read this adverbially as against Cr, who understands it adjectivally in the sense of *śreṣṭham*, i.e., "spoke this excellent [speech]." Compare 5.56.82,90; 5.57.1; and 5.66.1.

After 79, D5,7–9,S insert two lines [751*]: "I have now told you everything. Take heart, Maithilī, what can I do for you in such a way as to please you? I must return now."

80. Ct provides the narrative link between the two halves of the verse, which may otherwise strike one as something of a *non sequitur*. The idea is that the *ṛṣis*, pleased at Kesarin's service in killing the demon, graciously reward him with the boon of a divinely fathered child.

The meter is *vaṃśasthavila*.

Sarga 34

2. "virtuous woman" *mahābhāge*: See 5.57.17 and 5.63.17. Cf. 5.31.24.

"for your troubles will soon be at an end" *kṣiṇaduḥkhaphalā hy asi*: Literally, "you are one whose reward is the diminution of your sorrow" (*kṣiṇam duḥkham eva phalam yasyāḥ*). Although the intention seems clear, the precise construction of the phrase is somewhat ambiguous. Ct understands that Sītā's sorrow, which was the fruit of evil, will shortly disappear. Cr understands *duḥkhaphala* to be itself a *bahuvrīhi* compound modifying a period of time and so understands, "You are one for whom the period of time that was productive of misery will soon be over." Cs proposes two explanations, the second of which is quite similar to Ct's. According to the first, which, like many of Cs's explanations, seems somewhat forced, *duḥkhaphala* is a kenning for *rākṣasa*, i.e., "one whose fruit has been misery in the form of *tamaḥ*, etc." Cs then understands the expression to mean "she on account of whom these *rākṣasas* will be destroyed."

After 2cd, Ñ2,V2,B,D5–9,S insert or continue after 754* one line [755*]: "given to me by that great man, which I have brought in order to inspire confidence in you."

3. "as if she had rejoined her husband" *bhartāraṃ iva samprāptā*: Cg uses this phrase to spin a charming little tale—an anecdote he seems to draw from some unknown source about the intimate life of Rāma and Sītā. According to this story, Sītā, who would, of course, have been very familiar with the ring from the time of her first taking Rāma's hand at their wedding, once took the ring and threw it to the ground during the course of a love-quarrel. Later, wishing to make up, she uses the ring as a pretext for initiating a conversation with her husband (with whom she had not been speaking). Cg goes on to say that the sight of this beloved ring would inevitably remind her of his hand, the memory of which would in turn conjure up for her his arm, which in turn would evoke his whole body. Thus, he continues, she fantasizes seeing her husband before her and makes as if to embrace him. Apparently thinking that Vālmīki is unwilling to portray Sītā as offering a wifely, i.e., erotic, embrace in the presence of a messenger, Cg argues that the poet uses the rather neutral term *samprāptā*, "received," because he conceives of her here as "the mother" (*janani*) and because it is impossible to describe maternal bliss in words. See note on 5.38.8. See Introduction, p. 5.

4. This verse is virtually identical (*vadanam* for *ananam* in *pāda* a) to 5.33.78 except for *pāda* c, which reads *babhūva praharsodagram*, "lit up with joy," for *aśobhata viśālākṣyā* (5.33.78c). *Praharsodagram* is marked as an uncertain reading. See 5.33.78. See Jhala's note (1966, p. 486), which discusses the defective meter of this *pāda*. Ck, who reads *harsodagram*, as noted by Jhala, suggests reading the verse syllable by syllable with *svarabhakti* in order to fill out the meter. Also slightly irregular is the equation of a neuter *upameya* (face) with a masculine *upamāna* (moon).

5. "shy" *hrīmatī*: Ck sees Sītā exhibiting the bashfulness she would in the presence of her husband, since the sight of the ring has made her feel as if he is present. Cs glosses *lajjāvatī*, "ashamed, embarrassed," and explains that Sītā experiences shame at the thought that she has displayed—even before a monkey—the intensity of her erotic feeling toward her husband.

7. "sea monsters" *makara-*: Cf. 5.7.6 note.

8. "fear . . . agitation" *samtrāsaḥ . . . sambhramaḥ*: This constitutes yet another of those pairs of near synonyms that are a hallmark of the epic style. Ct, Cm attempt to avoid the problem here by providing the word *samudrāt*, "of [lit., "from"] the ocean," with special reference to *samtrāsaḥ*. Their reading would then be "who showed neither fear of the ocean nor agitation with regard to Rāvaṇa." Cs supplies the word *me* to *saṃbhramaḥ*, yielding, "that I am not agitated [by you]." Only Simon (1934, p. 132) among the translators consulted follows Ct. For other occurrences of such synonyms, see 5.1.33; 5.7.14–15,40; 5.24.2,11; 5.31.9; and 5.35.63 and notes.

11. "devoted to truth" *satyavatsalaḥ*: Following Jhala's critical note (1966, p. 486), we have substituted *satyavatsalaḥ* for *dharmavatsalaḥ*.

12. "why . . . does he not" *kim nu*: A few manuscripts and the texts of some commentators, such as Ct, read the *facitor kim na*. Some, like Cr, who apparently read *kiṃ nu*, gloss *kiṃ na*. Cg, who understands Sītā to be condemning Rāma here in her lover's anger, reads *nu* and offers a rather elaborate explanation. He takes Sītā's words to be ironic. His statement of Sītā's argument is as follows:

> Kākutstha (Rāma) was born into a lineage that cannot endure insults. Is it his practice to avenge insults to another but not to himself? Is he burning up the ocean-girdled earth? That is to say, "Is Kākutstha burning in this matter? No he is not!"— that is what it means. By the use of the qualifier "ocean girdled," the following meaning is understood: "one arrow is meant for liquid substances and another arrow for solids. Is he capable of turning the ocean, which is water, into oil and burning up the earth?" Or alternatively the meaning would be, "Is he protecting the garments [i.e., the ocean] of his own consort [i.e., the earth]?" But anticipating the question, "How is it possible to burn up the earth, whose boundary has no beginning?" he responds with the words "*yugânta*, etc." The earth has for its limit the redness of his eyes, i.e., his anger (*nayanarāga*) [i.e., the earth is safe only so long as Rāghava's anger is not aroused]. There is an alternative reading of which the meaning is as follows: "If Kākutstha is well, then why doesn't he burn up the earth? If he were capable of doing so, he would burn it, but he is not burning it, and therefore he is not capable of doing so."

14. "the foremost of men" *purusottamaḥ*: The epithet has also a powerful Vaiṣṇava resonance.

"all necessary action" *uttarāṇi kāryāṇi*: We understand the expression in a similar sense to the way it is used at 5.11.61 above: "that which is to be done next." Ct interprets it as "actions that will result in my freedom" and Cr offers "efforts that would save me (*uttārakāṇi*) from my suffering." Cg understands "actions that would be effective in getting me back." Cm glosses "human efforts."

16. The commentators are widely divided as to how to interpret these gnomic references. We believe that the explanation offered by Cg is the most lucid and the most convincing given the context of traditional statecraft that characterizes this type of "*kaccit*" passage. Cf. *Ayodhyākānda, sarga* 94. See Pollock 1986, pp. 42, 495.

"he has recourse to the twofold and threefold strategies as well as the single strategy" *dvivdham trvidhopāyam upāyam api sevate*: Cg explains as follows: "By twofold is meant the two strategies of conciliation and gifts (*sāma* and *dāna*, respectively). The threefold strategy encompasses gifts, creating dissension, and physical force (*dāna*, *bheda*, and *daṇḍa*, respectively). Dissension and force should never be used on one's friends, nor should conciliation be used on one's enemies." Cm is more elaborate. According to him, the threefold stratagem consists of conciliation, gifts, and creating dissension; the other stratagem is physical force. With respect to one's friends and one's enemies, one should employ an overall twofold policy in that *sāma* and *dāna* should be used with one's friends and *bheda* and *danda* only with one's enemies. Ct, like Cm, understands the twofold policy to refer to the two larger categories of gentle and harsh means. On the other hand, he understands the threefold strategy to consist of those means that serve to help one acquire the threefold goals of man, viz., *dharma*, *artha*, and *kāma*. The single *upāya*, "means," he takes somewhat redundantly to be the collective four strategies of *sāma*, *dāna*, *bheda*, and *daṇḍa*. Cr understands the twofold strategy to refer to the two codes of conduct that are appropriate for this world and the world to come, respectively. The threefold strategy he takes to be that set of activities which leads to prosperity in that it is productive of the results of praying to the three divinities Brahmā, Viṣṇu, and Maheśvara. He seems to understand the single *upāya* as that which, properly attended to, yields auspicious results immediately in that it leads to the fulfillment of prayers to the Lord in his triple mode of action as Brahmā, Viṣṇu, and Maheśvara. Cs understands the threefold *upāya* as the *trvarga*: *dharma*, *artha*, and *kāma*. See notes on 5.2.27; 5.20.35; and 5.39.2,3. See *ArthŚā* 9.6.56–61 and 9.7.68–80.

"allies . . . enemies" *mitreṣu . . . ca*: The commentators agree that the conjunctive particle *ca* suggests the inclusion of the unexpressed word "enemies." They are also in agreement that the two terms *vijigīṣu*, "eager to conquer," and *suhṛt*, "friendly," are to be applied respectively to the two.

17. "others seek him out to be their ally" *mitraiś cāpy abhigamyate*: Literally, "is approached by allies." We agree with the general opinion of the commentators that this refers to enemies who come to Rāma seeking friendly relations with him.

"allies are helpful to him" *kalyāṇamitrah*: Cg, doubtless in an effort to retain the reciprocal quality of *pādas* ab, glosses *puraskrtamitrah*, that is, "treats his allies with respect."

19. "nightmare" *vyasanāt*: Literally, "calamity, distress."

21. "Kausalyā, Sumitrā, and Bharata": Note the conspicuous absence of the name of Kaikeyī.

22. "overwhelmed with grief" *śokena*: As suggested by Ct, Cm, Cr, one has to supply some participial adjective or verbal form such as "characterized by" (Cr) or "is made to suffer by" (Ct, Cm). See 5.35.2.

"change of heart" *anyamanā*: Literally, "having his mind on something or someone else." Cg explains "occupied with some other matter." Cs understands "having set his heart on marrying some other woman."

23. "vast . . . army" *aksauhuṇīm*: This is a technical term for a very large military force, the composition of which is specified by a *vārttika* to *Pā* 6.1.89. It is supposed to consist of 21,870 chariots, the same number of elephants, 65,610 cavalry, and 109,350 infantrymen.

27. "color . . . of gold" *hemasamānavarnam*: Jhala (1966, p. 486) reports that the commentators "attempt to justify the comparison of the dark, though lustrous, face of Rāma

with bright gold." Cv remarks that the term is used of Rāma's face with the image of "pure *jāmbūnada* gold in mind." See note on 5.2.53. Cm, Ct, Cg remark that the similarity of Rāma's face to gold is really in its quality of being prized rather than that of mere color.

"fade" *śuṣyati*: Literally, "becomes parched or withered." The convention is that the face of a separated lover becomes pale and emaciated. It is difficult to find a suitable English verb that will serve both for the face and the lotus.

28. "no fear, no grief, nor any agitation" *nāsīd vyathā . . . na bhīr na śokaḥ*: The commentators attempt to associate each of these emotions, or the lack thereof, distributively with the various actions mentioned or alluded to in the verse. Thus, Cm, Cg state that Rāma's absence of agitation (*vyathā*) was noted at the time of giving up the kingdom (2.16.27ff.), his lack of fear (*bhīḥ*) is from his wandering in the forest, and his lack of grief (*śoka*) is from Sītā's having had to journey on foot. Ct associates the absence of fear of taking Sītā to the forest specifically with the protection of her there, the absence of grief with the giving up of the kingship, and the absence of agitation with living in the forest. Cg makes the sense of the verse explicit by paraphrasing, "I trust that Rāma, who was characterized by such stoicism, retains it in his heart even in separation from me."

The meter is *upajāti*.

29. "No one is dearer to him than I or even as dear: not his mother, his father, or anyone else" *na cāsya mātā na pitā na cānyaḥ snehād viśiṣṭo 'sti mayā samo vā*: The syntax of the first half of the verse lends itself to a certain ambiguity concerning whether it is, as we have translated, Rāma who loves Sītā more than anyone else, or the other way around. Commentators are divided in this respect and one, Cg, provides substantiation for both readings. The rhetorical issue at stake is whether *pādas* ab are to be read in substantiation of the sentiment expressed in verse 28, that is to say, Sītā is worrying whether Rāma, despite his earlier stoicism, will be able to survive her loss because he loves her more than anyone else on earth or whether *pādas* cd are in substantiation of *pādas* ab, that is to say that Sītā cannot live without news of Rāma because she loves him more than anyone else. Ct, Cm take the former position. Cr's syntax is slightly ambiguous, but he supports the latter position. Cg offers a lengthy commentary arguing both positions, not as simple alternatives but as depending on whether or not one understands Sītā's words here to be an expression of the "love-anger" *praṇayaroṣa* that Cg hypothesizes in verse 12 above. He begins by saying that this verse is in substantiation of Rāma's possible loss of the *dhairya* "stoicism" mentioned in the preceding verse. According to him:

> If one understands her to be expressing her anger, her argument runs as follows: "Did Rāma go to the forest in order to maintain the truth of his father's words? No, he did not. He did so merely to injure me. It is all Rāma's fault, not mine!" Then, anticipating Hanumān's unexpressed thought, "How are we standing here, since Sītā did not abandon her life the very moment she was separated from Rāma?" she replies with this verse, which means, "Rāma's mother and so on, and other relatives, are not really that much loved by him. In the world a person's love is normally diffused among his mother, father, brother, and so on. But Rāma's affection is not to be thought of in this way, as being distributed among his mother and so on, since all of it is focused exclusively on me. As long as I hear news of my beloved just so long will I live. If Rāma, who has given up both food and sleep and bound the ocean

[note the anachronism!], should come here and find me dead, then, like a person overcome by heat who reaching a well finds the drinking vessel broken, he would die. Therefore, I must remain alive until he comes because my body is not my own. After he comes, he shall tell me whether I should continue living or not." Up until this point in the text she has called Hanumān *vānara*, "monkey," but now she addresses him as *dūta*, "emissary," because her love-anger toward Rāma extends to his emissary as well. The idea is "you have been sent by him." If one understands that she is not expressing anger, then the verse should be understood in the following fashion: "His own mother does not love him any more than, or even as much as, I do. In other words, no one else loves him as much as I do." This position is substantiated in the second half of the verse.

See note on 5.23.20; cf. 5.26.5.

The meter is *upajāti*.

30. "which concerned Rāma's mission" *rāmārthayuktam*: Cm provides another interpretation, "invoking Rāma's name."

The latter half of the verse plays heavily on forms that echo the name Rāma: *vaco 'bhirāmaṃ rāmārthayuktaṃ vvarāma rāmā*.

The meter is *upajāti*.

32. Following 32ab, D5,7–9,S insert one line [779*]: "That is why he has not quickly taken you back as Indra, smasher of citadels, did Śacī." Cg explains that Indra, after not realizing for some time that Śaci [had been abducted], rescued her from the hands of Anuhlāda. See 5.57.9 (Paulomī); 5.20.14 and notes; and note on 5.22.7.

33. "apes and monkeys" *haryṛkṣa-*: See 1.16.10 and 5.3.16 and notes. See Goldman 1989.

36–37. Ct, Cm, Cg mention that Hanumān swears by the mountains because they are the place where he lives. Ct, Cm add that he swears by roots and fruits because as a monkey they are his sources of subsistence. See Introduction, pp. 63–64.

38. "very summit of heaven" *nākaprsthasya mūrdhani*: Most of the southern commentators, except for Cg, prefer either *nāgarājasya* (Crā, Cm) or *nāgaprsthasya* (Ct, Ck, Cr), which would be translated, respectively, "atop the king of elephants" or "atop an elephant's back" and which refer, as the commentators inform us, to Indra's mount, the elephant Airāvata. Virtually every translation, with the exception of Raghunathan, follows one of these two readings. See verse 5.35.25 below.

39. "meat" *māṃsam*: Cg notes that giving up meat is a precursor to the state of *arati*, "aversion to physical pleasures," that is one of the ten symptoms of the lovelorn.

"fifth mealtime" *pañcamam*: The expression here is highly elliptical. The phrase *aśnāti pañcanam*, means either "he eats every fifth time" or "he eats one-fifth portion." The commentators exercise considerable ingenuity in providing a variety of explanations, all of which share the idea that in separation from Sītā, Rāma is eating very little. One explanation, given by all available commentators at least as an alternative, understands the reference to be to the fifth of the five major divisions of the day, which are early morning, mid-morning, noon, afternoon, and evening. The idea is that Rāma eats only once a day, in the evening. All translators consulted render this interpretation. We have followed the second of Ct's explanations, which refers to mealtimes rather than periods of the day. According to this version, a person normally eats twice a day, once in the morning and once in the evening. Rāma skips four such times, viz., two complete days, and eats only on the third day. We prefer this explanation since in the context it better

expresses the force of Rāma's anorexia than does the other explanation, according to which he skips only one meal a day. Cm proposes two additional possibilities. According to the first, forest ascetics divide their humble fare into five portions. The first four are offered, respectively, to the gods, ancestors, guests, and spirits, while the ascetics themselves eat only the fifth portion. According to his second (rather similar) explanation, Rāma eats only a fifth of the sixteen portions into which forest ascetics are supposed to divide their food according to the injunction "*soḍaśāranyavāsinaḥ*." The idea, Cm notes, is that Rāma eats very little. See Hopkins 1902, pp. 350–57. Compare 5.11.54; 5.13.22; and 5.17.19. See Jaini 1993.

41. "constantly absorbed in his grief" *nityaṃ śokaparāyaṇaḥ*: See 5.35.2.

44. The meter is *upajāti*.

45. "moon is partly obscured by the last remnants of the rain clouds" *ambudaśesacandrā*: As various of the commentators explain, Cr perhaps most lucidly, one has to supply the missing term for this *madhyamapadalopin* compound. All the commentators agree that the idea underlying the figure is that—in her mixture of joy and sorrow—Sītā resembles a night that is partly bright and partly dark.

The meter is *upajāti*.

Sarga 35

2. "had no change of heart" *nānyamanāḥ*: See note on 5.34.22.

"constantly absorbed in his grief" *śokaparāyaṇaḥ*: Cf. 5.34.41.

8. "It is now the tenth month; only two more remain" *daśamo māso dvau tu śeṣau*: See note on 5.20.8. See also 5.24.32; 5.26.7; 5.31.27; 5.36.50; 5.56.89; and 5.60.23 and notes. Cf. 5.36.50 and 5.54.22. See verse 7 above.

11. "Analā": This character is called "Kalā" in the southern manuscripts aligned with Ct, and this name, therefore, appears in many translations, including those of Shastri, Roussel, and Dutt. Simon, who may have mistranscribed the reading of those manuscripts aligned with Cg, calls her "Amalā," a variant not attested in the critical apparatus. Gorresio, who follows the northern recension, gives the name as "Nandā."

12–13. Verses 12 and 13 represent primarily northern readings. Only D7–9,T2 of the manuscripts aligned with south read these verses. Jhala's critical note (1966, p. 486) would have us mark the verses as doubtful.

"Avindhya": See *MBh* 2.364.55ff., especially verses 55 and 65, and Jhala's critical note on verses 12–13. See Goldman 1984, pp. 33–39, especially p. 37. The second occurrence of the name has been added for the sake of clarity of the English syntax.

20. "apes and monkeys" *haryṛkṣa-*: See 1.16.10 and note, Goldman 1989, and note on 5.34.33.

21. "from this *rākṣasa*" *hi rākṣasāt*: This is marked as a doubtful reading in the critical edition, and there are numerous variants among those manuscripts that read this verse. Compare, for example, *varānane* (G2,M3, translated by Raghunathan 1981, p. 429); *hi rāvanāt* (T1,G1,D8-*ca*); *sa rāksasāt* (D7,9, and Ct, Cr, Ck); *sarāghavām* (M1,2); and *ca rāksasāt* (T2). Ct, Cr understand *rāksasa* here to be an adjective, the *taddhita* derivative of *rakṣas*, which they read as a modifier of *duhkhāt*, i.e., "misery caused by the *rāksasa*[*s*]." This interpretation has been followed by some translators.

25. "of the king of elephants" *nāgarājasya*: Both members of the compound are subject to variation and scribal confusion. The first element of the compound has three

variants: *nāga*, "elephant/great serpent"; *naga*, "mountain"; and *nāka*, "heaven." The second member is either *prsthasya* or *rājasya*. All possible variations are to be found among the various commentators and manuscripts. Compare verse 5.34.38 and note. Some of these permutations are reflected in the various translations, thus Dutt (1892, p. 998) "summit of that foremost of mountains"; Gorresio (1856, p. 43) "*sulla cima del rei de' monti*"; Simon (1934, p. 137) "*auf dem Gipfel des Bergeskönigs*"; Roussel (1903, p. 573) "*sur la tête du roi des Nagas*"; Raghunathan (1981, p. 430) "on the summit of heaven"; Shastri (1957, p. 423) "on the head of the King of Serpents"; and Tapasyananda (1983, p. 159) "who is like Indra sitting on his throne in heaven." The Lahore edition (5.34.35) reads *nākapṛsthasya*, unattested in the critical apparatus except in Cv's commentary, while the KK edition along with Cg and M2 read the improbable *nākarājasya*. See Jhala's note (1966, p. 486).

27. This verse is subject to considerable and confusing variation among the various manuscript traditions that contain it. This confusion is not significantly clarified by a study of the critical apparatus. Printed editions also show considerable variation, which is reflected in the respective translations that have followed them. Major variants for *pādas* ab are *paulomiva sahendrena sūryeṇeva suvarcalā* cited in the GPP as the reading of Cr, of G1 and M1 in the critical apparatus, and of manuscripts ka, ga, gha, ca, cha, ja, ña, and ṭa, respectively, in the apparatus of the KK; and *kathayantīva śaśinā samgamiṣyasi rohinī*, which is the text of GPP and the reading of D7–9 in the critical apparatus. Ct's interpretation of his reading, which is followed by Dutt, is as follows: "For the verse that reads 'in conversing you should shortly be reunited with Rāma just as Rohiṇī is with Śaśī'; the meaning is 'I will get you back with Rāma in the time it takes us to have this discussion,' or perhaps the meaning is 'I will take you back with no more effort than it takes to say so.' " Cs provides a similar interpretation as well as another in which the moon in the verse refers to Rāma directly. Cm, who with Cg is close to the critical reading (*maharcisā* for *suvarcalā*), explains the curious metaphor of conversing with the sun and the moon as suggesting the great altitude at which Hanumān plans to travel.

31. "your monkey nature is showing" *kapitvam*: Cr, the only available commentator who seems to deal with this issue, appears to understand *kapitvam* as *kapisāmarthyam*, "the power of the monkeys," which Sītā regards as very slight. In this interpretation he is followed by Simon. We, however, see Sītā as making only an indirect criticism of his strength. By *kapitva* she seems to us to be referring to what she sees as his simple-minded grandiosity in thinking that he could carry her. See Introduction, pp. 46–48.

33. "The first thing she does is insult me" *navaṃ prabhavaṃ kṛtam*: Literally, "a new or fresh insult." It is difficult to construe in this sense, for we can see no reason for Hanumān to feel that he has been insulted by Sītā prior to this. We have slightly stretched the adverbial meaning of *navam*, taking a lead from Cr's gloss "*prathamam*."

36. "Leaping down from the tree" *pādapāt . . . āplutya*: Cm, who earlier understood Hanumān to have already descended from the tree, attempts to cling to this notion here. He ingeniously tries to explain this phrase as follows: "By the word 'from the tree,' is meant 'from the base of the tree.' By 'leaping' is meant that he moved away to another spot thinking that [otherwise] the *rākṣasa* women would be alerted to his presence by the sound of the breaking of the branches that would be caused by the force of the expansion of his body." Cg says that what was specified before was that he climbed down from the top of the tree to a branch near Sītā. Now we are to understand that he leaps to the ground. See 5.31.11 and note.

40. "Make up your mind" *avasthāpyatām buddhih*: Literally, "let your mind be stabilized or steadied." Our translation is similar to that of Cg, who glosses "stop your [mind from] wavering." Ct, Cr understand the sense to be "come to a firm conclusion to the effect that Hanumān is indeed capable [of taking Sītā across the ocean]."

44. "your" *ātmanah*: This could also be translated in this context as "my," "one's own," or "our." Two manuscripts collated for the critical edition read *mahātmanah*, "of the great one," which would have to be a reference to Rāma. This is the reading of Cg and apparently Cm and Crā and is rendered in the translations of Raghunathan and Tapasyananda.

47. "whales, sharks, and large fish" *timinakrajhaṣa-*: See note on 5.7.6.

48. "burdened with a woman" *kalatravati*: See Jhala's critical note (1966, p. 486) and compare the usage at 4.64.23, where it refers to any charge or burden. It may not be so much gender that is at issue as the fact that Hanumān's mobility will be hampered by his carrying anyone. On the other hand, the idiom clearly arises from the traditional patriarchal notion that a woman is a burden, and the use in the *Kiskindhā* passage is merely an extension of this notion. Compare the usage at verse 50 of this *sarga*.

50. "burdened by a woman" *kalatravān*: See note on verse 48 above.

61. "if Rāma and Lakṣmaṇa were to lose hope of finding me" *tau nirāśau madarthe*: The *pāda* is elliptical. A literal rendering would be "the two hopeless on my account."

"all the apes and monkeys" *sarvarkṣaharibhir*: See note on 5.3.16 and 5.33.48.

Ñ2,V,B,D6 omit this verse.

62. "I would never willingly touch" *nāham sprastum . . . iccheyam*: Later tradition, of course, avoids having Sītā touched even by Rāvaṇa. See 3.43.34 and note. Cf. *KūrmaP* 2.33.112ff., where Agni takes Sītā away at the time of her abduction. See note on 5.51.24.

"even with my foot" *padā*: The reading is marked as uncertain. Apparently only D5,8,11,T2,M1,3,G1,2 read with the critical edition. No other printed edition consulted does so. Printed editions that align with the text of Ct substitute *svatah*, "willingly," for *padā* (GPP and NSP), and this is rendered in those translations that follow Ct. In printed editions that align with the text of Cg (Crā, Cm) and in, unusually, the Mysore edition (Ck), *pādas* c and d read "*na spṛśyāmi śariram tu puṃso vānarapumgava.*" This last reading is most explicit in its use of the term *puṃsah*, rather than variants such as *anyasya* or *purusasya*, to make it clear that Sītā is so fastidious about her chastity that she will not even touch a male animal. See Sītā's expression of this same idea at 3.43.34 and note. See note on 5.51.24.

63. "powerless and helpless . . . without my lord" *anīśā . . . vināthā vivaśā*: This is another set of near synonyms that are not easy to distinguish from one another. All three words lend themselves to a variety of interpretations. The first, *anīśā*, "powerless," could also be interpreted as "deprived of my lord or master." Ct, Ct, Cg, Cm all render this as "powerless" here, and we agree with them. The term *anāthā* can mean "helpless, unprotected, deprived of one's guardian(s)." Ct understands "devoid of my protectors" and sees it as a reference to Sītā's having sent Lakṣmaṇa off into the forest after Rāma. Cr, Cg, Cm understand "whose lord is not present." The term *vivaśā*, "helpless," occurs commonly in the epic in the sense of "helpless" or "not in control of one's fate." See S. Goldman 1996. Ct, Cr, Cg, Cm unanimously give it its less common sense of "motionless, insensible," *vicestā*. In light of the description of Sītā's struggling with Rāvaṇa at 3.50.11ff., especially 3.52.11, we find this implausible. For other occurrences of similar synonyms, see 5.1.33; 5.7.14–15,40; 5.24.2,11; 5.31.9; and 5.34.8 and notes.

65. "crushes his foes in battle" *raṇāvamardinaḥ*: Literally, "crushing in battle." We have added the words "his foes." Compare note on verse 67 below.

The meter is *vaṁśasthavila.*

66. The meter is *vaṁśasthavila.*

67. "crusher of his foes in battle" *ājimardanam*: Literally, "crushing in battle." We have added the words "his foes." Cf. note on 65 above.

"earth-supporting elephant in rut" *diśāgajam mattam*: See note on 1.39.12 and Jhala's critical note (1966, p. 486).

The meter is *vaṁśasthavila.*

68. "the leaders of the monkey troops" *sayūthapam*: Literally, "together with the protector[s] of the troops." We have added the word "monkey." Ct, Cr, Cs understand this to be a reference specifically to Sugrīva.

The meter is *vaṁśasthavila.*

Sarga 36

2. "It befits a woman's nature and suits the modest demeanor of virtuous women" *sadṛśam strīsvabhāvasya sādhvīnāṃ vinayasya ca*: The commentators are in unusual agreement in remarking that Sītā's speech is appropriate for a women because of the sentiments of timidity, etc., that it expresses and because it is apposite for women of virtue in that it expresses the ideal of wifely devotion (*pātivratyam*).

3. "a woman" *strītvam*: Literally, "the state of being a woman [is incapable of crossing]." The commentators who share this reading (Crā, Cm, Cg) express some discomfort at the unusual locution and propose as an alternative to break the word into *strī* and *tvam*, "you are a woman" or "as a woman, you." This makes it necessary in turn to take the adjective *samartham*, "capable," as *liṅga-vyatyayaḥ*, "irregular gender" for *samarthā*. Neither reading is particularly happy, but the first is probably the better. A fair number of manuscripts (Ś1,Ñ,V,B,D1–4,6,7,9–11,T2,G1, and Ck, Ct) read what is possibly a *faciliori*: *strītvān na tvaṃ samarthayasi*, "because you are a woman, you are incapable." The critical reading is probably textually the best choice. However, it should probably be regarded as suspicious.

"clinging on to me" *mām adhiṣṭhāya*: Literally, "seated or resting on me."

10. "means of identification" *abhijñānam*: See 5.37.1 and 5.63.18; cf. 5.56.85 and note. Here, as at 5.63.18, *abhijñānam* is understood to be the "crow episode." At the opening of *sarga* 37 (5.37.1), Sītā refers to her hair jewel as the "means of identification." At 5.56.85 Hanumān tells the monkey that Sītā gave her a jewel and entrusted her with a message. The word *abhijñānam* is not used. However, at 5.63.18 Hanumān tells Rāma that Sītā provided him [Hanumān] with an *abhijñānam* in the form of a story about a crow. Here, as in the case of Hanumān's proving his *bona fides* to Sītā, where he tells her Rāma's history and then shows her the signet ring, it seems that a combination of a physical object and some special knowledge is required for proof of the messenger's story. Perhaps it was felt that a mere object was insufficient because it could easily fall into the wrong hands.

For a discussion on the text-historical significance of the crow episode, see Goldman 1984, pp. 33–39, especially p. 38.

12. See 5.56.85 and 5.63.21–22 and notes.

13. See Jhala's critical note (1966, p. 487) on the issue of the manuscript evidence supporting the use of the second person, as against the third person, and the emendations therefore necessary, when Sītā refers to Rāma in this passage. The problem addressed by Jhala will recur at *sarga* 65, when Hanumān repeats the story in Rāma's presence.

"incident that will serve as": We add this phrase to provide an intelligible construction of the two verses in keeping with the suggestions of Ct, Cm, Cg.

14. "dripping with water" *salilaklinnā*: No reason is given to explain Sītā's being wet. One can only assume that she has been playing in or around the ponds or streams, unless we are to understand *salila*, "water," as a euphemism for sweat. A number of manuscripts as well as the text of Ct, Cr, Ck read *salile klinno*, where the adjective and the following verb, *samupaviśah*, refer to Rāma instead of Sītā. In this reading, *pādas* cd would be translated, "after amusing yourself in the water, you sat down all wet in my lap."

After 14, Ś1,D10 insert a passage of three lines [834*], while Ñ1,D1–4,11 insert line 3 only. Ñ2,V,B,D6 insert two lines [835*] following verse 14. These passages refer to an incident in which Rāma playfully makes a *tilaka* mark on Sītā's forehead with some red mineral powder, which in passage 835* is noted to have been transferred to Rāma's chest. Jhala notes (1966, p. 487) that, although the western version and southern recension omit this episode here, they do mention it at 5.63.21. It is also mentioned at 5.38.4–5. It might be noted that at the retelling of the episode, it is not mentioned (5.65.3ff.).

15. After 15, D5,7–9,S insert a passage of eight lines [836*] in which the episode of the crow begins: "Then a crow came there, and it roused me from my sleep on Rāghava's lap. Rushing up, the crow suddenly pecked me between my breasts. Over and over again, he flew at me and fiercely pecked me. Then, Rāma was awakened by the spattering drops of blood. Having been violently harassed by that crow, I roused the majestic scorcher of his foes. Seeing that I was injured between my breasts, that great-armed man . . ." (GPP 21ab-24cd). For the logical sequence of this passage in the southern recension, see note on verse 21 below. Cf. 4.1.24–25 and note, where a crow is said to have foretold Vaidehī's abduction.

16. "hungry for flesh" *māṃsasamāyuktāh*: Literally, "connected with flesh." We follow Cg's interpretation of this odd expression, which is echoed by Ct, who regards this as a variant reading. Ct's first reading breaks the compound into three distinct words: *mām*, *sah*, and *samāyuktah*. Ct then explains the adjective *samāyuktah* in a theological sense, understanding it to mean *abhiyuktah*, "focused on, intent upon," and supplying "undergoing a transformation that consists of his being spiritually emancipated through direct perception of you [Rāma]."

17. "would not go away" *tatraiva parilīyate*: Literally, "clung to that same spot."

18. "fastenings of my garment" *rasanām*: Literally, "belt, belt ornaments." The idea here, as suggested by Ct, is that Sītā is trying to draw her garment more tightly about her in order to repel the marauding crow.

21. After verse 21, D5,7–9,S insert 839*: "In my exhaustion, I slept on Rāghava's lap for a long time." At this point, D5,7–9,S read verse 15, which is then followed by 836*. Thus, in the vulgate version, 836* narrates a second attack on the part of the crow that occurs after an interval during which Sītā sleeps on Rāma's lap.

The southern sequence—in which Sītā is attacked twice, but Rāma only intervenes to help her the second time—impels Cg to see the episode as a Śrīvaiṣṇava parable,

the message of which is that the Lord remains aloof when a person tries to save himself or herself and only offers salvation when that person ceases to make such efforts.

22. Cf. 5.65.8, where a variant of this verse is found.

"jaws agape" *pañcavaktrena*: We follow the interpretation of Cg, who, taking the word *pañca* from the root *pac* in the sense of "spread" or "extend," glosses *vyāttamukhena*, "with mouth wide open." As an alternative explanation, he understands the reference as being to a serpent with five jaws, i.e, heads. Multiple heads are a common attribute of mythological serpents in India, and it is this second interpretation that has been uniformly adopted by the translations consulted. See 5.65.8; cf. 5.49.21.

23. Cf. 5.65.9, where a variant of this verse is found.

"glancing" *samavaikṣathāḥ*: We follow Jhala's emendation of the verb from third to second person. See note on verse 13 above.

24. = 5.65.10; see note on 5.65.10.

"moved about the earth" *dharāntaracarah*: The text of the commentators reads *dharāntaragatah*, which they interpret either as "having come to earth" (Cm) or "having entered a fissure in the earth" (Ct). If one ignores the somewhat improbable explanation of Ct, the element *antara*, "within, inside of" or "other," is, perhaps, as in the manner of Cm, best ignored. Roussel (1903, p. 579), Tapasyananda (1983, p. 166), Simon (1934, p. 144), Dutt (1892, p. 1002), and Shastri (1957, p. 437) all understand the sense to be "within the earth." See note on 5.65.10, where the term occurs again.

"son of Śakra" *putraḥ . . . śakrasya*: Ct identifies the crow as Jayanta, a son of Indra who had taken on the form of a crow. Cg notes that Jayanta alone is known to be a son of Indra and that some people say it was he who came in the form of a crow but others hold that the crow was a different son of Indra. Cr observes that Indra's son, whom he does not name, came to earth at the instigation of his father in order to test Rāma's mettle. One popular tradition associates the crow Jayanta, son of Indra, with the *amṛtamanthana* legend and the origins of the Kumbha Mela. Accordingly, when the gods were churning the ocean, the *amrta* came forth in a *kumbha*, "pot." Jayanta, son of Indra, became a crow and took the pot from the demons. He flew for twelve days before he rested. Finally, he alighted on earth in four different locations: Prayag, Hardwar, Ujjain, and Nasik. Originally the Kumbha Mela was celebrated every twelve years. But now, it is held every three years in one of the four sacred spots. See Hebner and Osborn 1990 and Dahlburg 1995. Jayanta is known as the son of Indra, who kills demons in the *devāsura* war. Cf. *PadmaP* 1.666. Cf. 5.45.39 and note.

25. = 5.65.11; *pāda* c reads *krthāḥ* instead of *krtavān*. See note on 5.65.11 for a discussion of the verse.

"Rolling your eyes in anger" *-samvartitekṣanaḥ*: Ct, Cm gloss *saṃvartita* as *vivartita*, which can mean either "whirling about, rolling" or "opened wide, dilated." Both renderings may be noted in various translations. See note on 5.20.23 on this expression.

26. = 5.65.12.

"infused it with the power of Brahmā's . . . weapon" *brahmano 'strena yojayah*: Literally, "you employed it with the weapon of Brahmā." We follow Jhala's emendation of the verb from third to second person. See note on verse 13 above. We follow Ct, Cg in understanding the reference to be to the *mantras* that summon the personified divine weapons of the gods and activate them for combat. The idea is that it is the *mantra*, not the physical missile, that is important. Normally, in a battle situation, Rāma would invoke the power of the *astra* into an arrow or other weapon. In this tranquil ashram setting, he merely uses the thing closest to him. See 5.32.3. See 1.26.20–27.14 and

notes especially to verses 1.26.20–21 and 1.27.2,4–9. Cf. *Mahābhārata* 10.14.17, where Aśvatthāman similarly invests a reed with the power of the *brahmaśiras astra.*

27. Cf. 5.65.13. The verses are similar, but not identical.

"from one end of the earth to the other" *vividhām gatim*: Literally, "various paths."

After *pādas* ab, D5,7–9,S insert one line [842*]: "And that *darbha* grass followed the crow into the sky."

28. Cf. 5.65.14. The verses are similar but not identical.

In continuation of his allegorical reading of the episode, Cg sees the flight of the lowly and despised crow, whom he describes as an outcaste among birds, and its final refuge with Rāma as a parable of the soul's flight to Rāma as the ultimate source of salvation.

29. *Pādas* a-d = 5.65.15.

"you . . . spared" *paryapālayah*: We follow Jhala's emendation of the verb from third to second person. See note on verse 13 above.

30. Cf. 5.65.16ab. These *pādas* are variants of those found in *sarga* 65.

"remorseful" *paridyūnam*: We are inclined to follow the interpretation of Cg, Cm, who gloss *paritaptam*, "anguished, pained," for this unusual word. Ct, Cr each provide a gloss meaning "exhausted, at the end of his strength." Apte (s.v. *dyūna*) cites *MBh* 3.7.19 as an example of the use of *paridyūna* in the sense of "lamenting, sorry."

"Now you tell me what is to be done" *tad ucyatām*: Literally, "you must say that" or "therefore, you must say." The idea here, as noted by Ct, Cr, is that since the Brahmā weapon cannot be loosed without destroying some target, Rāma is asking the bird which of his limbs it should destroy. Ct reminds us of the similar choice Rāma places before Bhārgava Rāma in the *Bālakāṇḍa* (1.75.7). The manuscripts of Cg, Crā, Cm insert a half verse [848*] immediately after 30cd in which the crow explicitly responds to Rāma's command. The half verse reads: "And he replied, 'Let your arrow destroy my right eye.' " These commentators then note in their explanation of the elliptical injunction that the answer provides us with the substance of the question. According to the critical apparatus, the half line is attested in a single manuscript, M3. Printed editions of the text based on Cg, Crā, Cm all include the half verse. Interestingly manuscripts D5 and D8, associated with Cg, Cm, respectively, do not show this half line. See also Jhala's critical note (1966, p. 488). Because of its provenance, this line appears only in the translations of Raghunathan and Tapasyananda. Curiously the usually accurate Raghunathan has translated the unambiguous expression *dakṣiṇāksa*, "right eye," here and in his following two verses [= 31, 850*] as "left eye." All other translations read "right eye."

31. = 5.65.16cd.

After 31, many southern manuscripts (D7–9,T2,G2,3,M1,3) insert one line [850*]: "Having sacrificed his right eye, he saved his life."

32. Cf. 5.65.17.

"Daśaratha": The commentators offer different theories to explain why the departed king is included in the crow's obeisance. Cr says that what is suggested by this inclusion is that during the period that he was fleeing through all the worlds to escape the Brahmāstra, the crow was counseled by the spirit of the former king to take refuge with Rāma. Cg advances the theory that the crow had previously become a friend of Daśaratha through sharing the same heavenly world with him.

34. "by making a heroic effort" *mahotsāham*: The reading of the critical text is slightly awkward and must be read either adverbially, as we have done, with *kuruṣva . . . krpām*

or as part of an aggregate object of the verb with *krpām*. The most common variants in the printed editions are the vocative, *mahotsāha*, "O you of great energy," and *mahotsāhām*, a *bahuvrīhi* compound subordinated to *krpām*.

After this verse, D7–9,S insert one line [853*]: "Although I have a protector in you, my protector, it seems that I lack a protector" (*tvayā nāthavatī nātha anāthā iva drśyate*). Cf. *MBh* 4.329*.

36. This verse is repeated virtually verbatim at 5.65.18 (except *śīlavān* is read for *balavān*).

37. Cf. 5.65.19. At this point Sītā is no longer addressing Rāma directly, but Hanumān. Compare 5.65.9,18 and notes.

"withstand" *pratisamādhitum*: A difficult reading, but not impossible. See note on 5.65.19. Note that Jhala (1966, p. 494) comments on the irregular form there but fails to mention it here.

38. Cf. 5.65.20, where a variant of this verse is found.

39. Cf. 5.65.21, where a variant of this verse is found.

40. Cf. 5.65.22, where a variant of this verse is found.

"Indra": Many *devanāgarī* and southern manuscripts (D1–4,6,10,11,T1,3,G2,3,M1,3) and Cg, Cm, and the translators that follow them read instead "Agni." See 5.56.22, where we read Agni instead of Indra.

41. Cf. 5.65.23, where a variant of this verse is found.

"although well able to rescue me, do not do so" *samarthāv api . . . mām . . . nāvapeksete*: Literally, "even though capable, those two show me no regard." See 5.65.23 and note. There Jhala has emended the reading to *nāpeksete*.

After verse 41, D5,7–9,S insert 5.38.12–16. Following this these manuscripts continue with a passage of three lines [860*] addressed to Sītā by Hanumān: " 'Tell me what I am to say to Rāghava, mighty Lakṣmaṇa, powerful Sugrīva, and the assembled monkeys.' When he had spoken in this fashion, Sītā spoke once more."

43–49. The syntax of this passage is complicated and elliptical. Jhala in his critical note (1966, p. 487) suggests reading verses 43 and 44 together. And, although this is necessary, it is not quite sufficient to adequately construe the syntax of the elaborate paragraph whose opening relative clause in 44d (*yena*) is not fully resolved, despite several intervening lines, until verse 49. We have, therefore, treated the passage as a larger syntactic unit, which we have broken up in accordance with the canons of readability rather than attempting to maintain the syntactic arrangement of the original.

"did not know that I was being abducted" (46cd) *hriyamānām . . . na . . . mām veda*: Ct suggests that we read the participle as a future participle as an example of *vartamānasāmipye lat* and understands Sītā to be delicately alluding to her abusive treatment of her brother-in-law that made him leave his post as her guardian when Rāma was lured into the forest. He explains: "That hero [Lakṣmaṇa], deeply pained by those vicious words, did not know that anyone was going to abduct me; had he known, then he would have stayed with me, despite my abusing him in that way. Therefore, he did not know because he was far away from me."

"foremost in the service of others" (47c) *priyaśresthah*: A somewhat peculiar expression, it is unique among the printed editions of the text. Printed editions (NSP, GPP), following the tradition of Ct, Ck, and a number of manuscripts collated for the critical edition (V2,B2,D3,5 [*sic*], 7–9,T1,2,Ct) read it in compound with the preceding word, i.e., *rājaputrapriyaśresthah*, "foremost among those beloved by the prince [Rāma]." Those printed editions that follow Cg, Crā, Cm, and a few southern manuscripts (D5,G2,M3)

take an opposite tack and see three words: *rājaputrah, priyah, śreṣṭhah,* "that prince [Lakṣmaṇa] is lovable and excellent." Note that D5, the text of Cg, mistakenly appears in both lists. The former entry is undoubtedly incorrect.

"old king" (49b) *vrddham āryam*: Literally, "elderly lord." The reference is to Rāma's grieving for Daśaratha. Lakṣmaṇa's likeness to Daśaratha (cf. 47d) assuages this grief.

After verse 49, D5,7–9,S insert a passage of three lines [867*]: "[You are to speak to him] in such a way, best among monkeys, that he [Lakṣmaṇa] shall put an end to my sorrows. For you are the essential actor* in the prosecution of this affair, best of monkeys. It is only on account of your efforts that Rāghava will be able to devote himself to this effort on my behalf."

*"essential actor" *pramānam*: Normally, this means "proof, standard of comparison, judge, authority." The context supports the gloss of Cm, Cg, *vyavasthāpaka*, "manager." Compare 5.37.4.

50. "one more month" *māsam*: This appears to be in contradiction with Sītā's repeated assertions that she has two months left to live according to the stipulation of Rāvaṇa. Cm, Ct, Cg hasten to explain that there is no contradiction as she is merely stating that she cannot survive even the two months Rāvaṇa has stipulated. See 5.20.8; 5.24.32; 5.26.7; 5.31.27; 5.35.7,8; 5.56.89; and 5.63.23 and notes.

51. "Kauśiki": According to Cg, who cites the *Brahmapurāṇa* (109) as his source, this is a name for the royal splendor, "*śrī*," of Indra, whose epithet is Kauśika. Indra loses this splendor when he is defiled by the sin of brahman-slaying, which he incurred in killing the demon Vṛtra. Having been cleansed of his sins through the performance of a Vaiṣṇava Aśvamedha by Nārāyaṇa and the gods, Indra is once more consecrated in the lordship of the universe. He summons his lost splendor. A disembodied voice informs the gods that she is dwelling at the Gavākṣa *tīrtha*, but when they go there, she enters the underworld. Unable to follow her, the gods once more hear a disembodied voice that tells them that only the one among them endowed with all auspicious signs will be able to bring Kauśiki back. They appeal to Puruṣottama (Viṣṇu), who recovers Śrī and gives her back to Indra. This same story is provided by Cm and by Ct, who cites Cm as his source. Ct quotes Cm to the effect that the source of this legend is a *purāṇagāthā*. Cg provides an alternative mythological account to explain this reference. He says that, as recounted in the *Mahābhārata*, the wife of the sage Utathya was carried off to Pātāla by Varuṇa while she was bathing in the Yamunā. Utathya gets Nārada to ask for her back, and when he is unsuccessful, Utathya himself recovers her by drying up the lakes of the underworld (*MBh* 13.139). Some people, Cg concludes, feel that this woman is Kauśikī. According to Ck, as quoted in Ct, the term "Kauśiki" refers to the earth, which had sunk into the netherworld and was rescued by the Lord. The earth is called Kauśikī in the same way that the *Gāyatrīmantra* is said to belong to the Sāṃkhyāyana *gotra*. Jhala, in his critical note (1966, p. 488), observes that "the mythological reference is variously explained." He then quotes Ct's allusion to Cm's version and a single sentence from Cg, which refers to the very same story. Subsequently he paraphrases in English Cg's version of the Utathya story. He does not mention the story ascribed to Ck by Ct. For the story of Indra's slaying of Vṛtra and incurring the sin of *brahmahatyā*, see O'Flaherty 1975, pp. 320–21; see also 5.19.28.

52. "hair ornament" *cūdāmanim*: According to Biswas (1985, p. 102) this is "a jeweled strip running all along the plaited hair allowed to dangle on the back." Commentators support this, noting that the ornament has a hole through which the hair could pass

and has a golden flower. Perhaps this golden flower is a setting for the gemstone that gives the ornament its name. In verses 53, 56, and 5.37.1, it is referred to simply as *maniratna*, *manivara*, "best of gems," or simply *maṇi*, "gem."

53. "and placed it on his finger, for he could not put it on his arm" *aṅgulyā yojayāmāsa na hy asya prābhavad bhujaḥ*: Literally, "he attached it to his finger, for of him the arm could not [hold it]." The precise significance of Hanumān's choice of where to place Sītā's ornament is not perfectly clear either to us or to the commentators. Ct, Cg, Cr, Cm present more or less the same explanation. Their idea is not, as would strike the reader, that Hanumān's enormous arm simply could not fit through the small hole in the ornament through which Sītā's braid had passed, and so he had placed it on his finger, but rather that his arm is, on the contrary, too small to permit the comfortable or safe fastening of the ornament, and so he holds it with his finger. According to Ct, Cg, Cm, this verse implies that—although it is nowhere so stated—Hanumān, whose last change of size at verse 5.35.36 was to become enormous, has subsequently resumed the minute form in which he first entered Laṅkā. Ct presents an alternative view, which he ascribes to Ck, the thrust of which is that rather than inserting his finger through a hole in the ornament, Hanumān fastens it to his finger by means of the sheer piece of cloth in which Sītā has kept it wrapped (so reading *vastragatam*). He argues that Hanumān could not tie it on his arm because there it would have been clearly visible to all. Thus, he puts it on his finger in order to conceal it. Jhala in his critical note (1966, p. 488) understands *bhuja* in the sense of "hand" and explains "the gem was obviously set in a frame with a small bore through which a thread or hair could pass and hold it in position. Hanumat's hand could not fit through it, his finger did." Jhala alludes to the discussion of "comm.," whom he describes as "at pains" to understand the line in terms of Hanumān's size. He fails, however, to mention Ck's quite different explanation.

56. "cunningly" *prabhāvāt*: Literally, "through skill *or* power." We follow the suggestions of Ct, Cr, Cs, who understand the ablative to construe with the participle *dhṛtam*, the sense being that Sītā had, as Cs puts it, managed to conceal the priceless gem from the *rākṣasīs* even though it had been right under their noses for so long. Raghunathan (1981, p. 437) in his translation construes *prabhāvāt* with the gerund *upagṛhya*, yielding the sense "having by virtue of his [Hanumān's] prowess received that jewel." Here the reference would be to Hanumān's prowess, as demonstrated by his heroic leap, etc. This reading is not supported by any commentator or other translator consulted. To our way of thinking, it is a possible reading, but less persuasive than the one we have chosen.

"concealed" *dhṛtam*: This can mean either "carried/concealed [in her garments]" as suggested by some of the commentators, or simply, "worn."

"like . . . someone who, having been buffeted by winds on a mountaintop" *girivara-pavanāvadhūtamuktaḥ*: The sequence *-vara-* is marked as uncertain in the critical edition. Approximately half of the southern manuscripts, including those belonging to the tradition of Cm, Cg, Crā, read *girir iva* in place of *girivara-*, thus yielding the meaning "like a mountain that, having been buffeted by the winds, is now free." This seems contextually inferior in that mountains, although they are regularly shattered by lightning bolts in Sanskrit poetry, are not as commonly described as shaken by winds. Indeed, it is perhaps disquiet with the idea of mountains shaken by wind that has led virtually all northern manuscripts to substitute *drūma*, "tree," for *giri*. The image, according to the southern commentators, is apposite in that Hanumān, having been buffeted by anxiety at not initially finding Sītā, is now vastly relieved.

"to return" *pratisaṃkramam*: The text is ambiguous as to exactly where Hanumān is planning to go. Cg, Cm gloss *pratiprayānam*, "return journey," which we understand to refer to his return crossing of the ocean, even though he will not, in fact, immediately leave Laṅkā. We believe this interpretation is warranted by the reference in the preceding verse to Hanumān's having already traveled in his heart to where Rāma was. Ct, Cr understand the term to refer to movement on a smaller scale. Ct explains, "He began to make preparation to reach the outer rampart of the citadel of Laṅkā." Cr suggests, rather vaguely, "began to leave, go out," presumably in the sense of leaving the *aśoka* grove.

The meter is a mixed stanza (*viṣamavṛtta*) whose *pādas* have alternately 12 and 13 syllables.

Sarga 37

See Jhala's critical note (1966, pp. 488–89), where he discusses the textual evidence for this *sarga*. He states that in the critical apparatus "Ñ2,V,B, and D6 omit this passage." However, in his critical note he modifies this and comments: "The statement . . . is to be understood in the sense that it has no independent existence. For, a few of the stanzas in the beginning of this Sarga and one at its end are found in Sarga 38" (p. 488). Stanzas 19–53 are found at *sarga* 54 (vulgate 56). Using the evidence of the critical apparatus, Jhala convincingly counters Jacobi's theory that the passage originally occurred in both places. See Jacobi, 1893, pp. 31ff. See Introduction, p. 16.

Portions of this *sarga* occur at *sargas* 54 and 66. For a detailed discussion of the relationship of *sargas* 37, 54, and 66, see Jhala 1966, pp. 488–89. We have indicated the correspondences below. When corresponding verses are not identical, we have indicated that they should be compared. See *sarga* 66 for variants of less than one *pāda*.

1. "means of identification" *abhijñānam*: Here the referent is to the hair ornament, not the crow episode. See 5.36.10; 5.63.18 and notes. Cf. 5.38.4–5; 5.56.85 and note.

2. "three people" *trāyāṇām*: There is, surprisingly, a considerable amount of confusion and disagreement as to the identity of the three people of whom Rāma is to be reminded by seeing the ornament. The verse appears to lend itself most easily to the reading we have given it, and this reading is also proposed by Cr, who states that in a story told in the *purānas*, Sitā's mother presents Sitā with the jewel in Daśaratha's presence at the time of her marriage to Rāma. Among the translations consulted, we find this interpretation in Shastri (1957, p. 430), Raghunathan (1981, p. 437), and Roussel (1903, p. 582). The wording of *pādas* cd is not entirely unambiguous. Since the poet has chosen to use the *karmaṇi śeṣe ṣaṣṭhī*, "the objective genitive," to denote the object of Rāma's recollection, it is difficult to distinguish among the four terms in this case or between the objective genitive and possible partitive genitive. Thus, the words *jananyā mama* can mean either "my mother" or "mother and me." If one selects the latter reading, it is then not clear whether the reference is to Sitā's mother or Rāma's. In addition, the words *rājño daśarathasya* can mean either "King Daśaratha" or "the king [i.e., Janaka] and Daśaratha." As a result of this ambiguity, the commentators have compiled a number of different lists, sometimes criticizing the formulations proposed by others. Ct states: "At the time of the wedding of Sitā and Rāma, her father [Janaka] took the jewel from the hand of her mother [Janaka's wife], who then placed it in the hand of Daśaratha to be Sitā's hair ornament." "Thus," he concludes, "these

are the three people Rāma will remember [i.e., Sītā's mother, Janaka, and Daśaratha]." Cm slightly modifies Ct's tale of the gem's history. He claims that "Sītā's mother took it from Janaka's hand in Daśaratha's presence and gave it directly to Sītā." Therefore, he concludes, "the people of whom it will be a reminder are Sītā's mother, Daśaratha, Janaka, and Sītā herself." This is a reasonable proposition, except for the disquieting fact that the list of three now contains four names. Evidently what Cm means to suggest is that the jewel will remind Rāma of those three people as well as of Sītā herself. Cg mentions two possible lists, rejecting one as incorrect. His notion of the gem's transmission is as follows: "At the time of the marriage, Sītā's parents gave her the ring; and she accepted it. Therefore, the three people would be Janaka, Janaka's wife, and Sītā." Cg, however, goes on to say, "At the wedding ceremony itself, the gem was first formally presented by her mother-in-law and father-in-law [i.e., Kausalyā and Daśaratha] to Sītā to place in her hair." Daśaratha, Kausalyā, and Sītā would then constitute the threesome. This is, in fact, the list found in Dutt (1892, p. 1006), Tapasyananda (1983, p. 170), and Simon (1934, p. 148). Cg ascribes this latter list to an unnamed commentator and rejects it as inconsistent with two other pieces of data. These are 1) that according to the version of the story mentioned by Rāma later (5.64.4 = 5.66.4 GPP), the gem was given to Sītā by his in-laws (i.e., Janaka and Janaka's wife); and 2) according to Cg, Rāma's mother was not present at the wedding. See 5.64.4–5. Cf. 5.26.8.

4. Cf. 867* (following 5.36.49). Line two of 867* is virtually a verbatim repetition of *pādas* ab.

"decide what course of action" *tasya cintaya yo yatnah*: Manuscripts D5,8,T2,3,M1,3, and Cg read instead *tasya cintayato yatnaḥ*, which Cg then reads as an absolutive construction referring to *tava*, i.e., Hanumān. Raghunathan (1981, p. 437) renders "where there is a will there is a way."

After 4ab, D7–9,G,T,M1,3 insert one line [874*] either after 4 or after 4ab: "Hanumān, you must make a great effort and bring an end to my suffering."

8. = 5.38.22.

11. "valor can be put to good use" *parākramavidhim*: Literally, "the effectuation of valor." *Pādas* cd are constructed around the triple recurrence of words derived from the root *vi dhā*, rather than for lucidity of meaning. Manuscripts D7–9 and the vulgate tradition of Ck, Ct substitute the *facilur, parākrame matim*, "[will set] his mind on deeds of valor."

13. = 5.54.7. See note on 5.54.7.

14. "lets fly" *vamatah*: Literally, "vomits."

17–18. These two verse form a long and somewhat turbid syntactical unit, the unpacking of which is complicated by the fact that either *tam* (Hanumān) or *vākyam*, "speech, words," could be the object of *anumānayat*. Similarly, the adjective *snehānvitam* could construe with either of these two objects. The verse, therefore, is subject to a number of alternative readings.

"stood ready to depart" *prasthitam*: See Jacobi's interpretation of this word and Jhala's note concerning it (Jacobi 1893, p. 33, note 1 and Jhala 1966, p. 489).

19. = 5.66.3.

Verses 19–26 are repeated in the vulgate version of Ct and in D7–9,N at *sarga* 54 [1106*]. See note on 5.54.2.

20. Cf. 5.66.4, where a variant of this verse is found.

"If only you would stay" *cet*: Literally, "if." We agree with Ct in understanding the sentence to be elliptical. He supplies the phrase "in departing tomorrow after having stayed today."

"mighty monkey" *viryavān*: Following Jhala's suggestion (1966, p. 489), we construe this as an irregular vocative. The word "monkey" has been added to the translation.

21. Cf. 5.66.5 , where a variant of this verse is found.

"once you have departed" *gate*: Ñ1,D7,9,T1, and Ct, and vulgate versions aligned with Ct (NSP, GPP) read instead *tato*, which necessitates an interpretation such as that provided by Ct and followed by all translators who follow his commentary: "Then, tiger among monkeys, I will be doubtful of your return and so also of my survival."

22. Cf. 5.66.6, where a variant of this verse is found.

23. Cf. 5.66.7, where a variant of this verse is found.

"apes and monkeys" *haryṛksesu*: See note on 1.16.10, Goldman 1989, and 5.3.16.

24. = 5.66.8.

"apes and monkeys" *haryṛkṣa-*: See note 23 above.

25. Cf. 5.66.9, where a variant of this verse is found.

26. Cf. 5.66.10, where a variant of this verse is found.

27. = 5.54.3 and 5.66.11.

"this accomplishment of yours" *balodayah*: Many manuscripts (Ñ1,Ś1,D1,2,4,7,9, 10,T1,M1,3) and all commentators as reported in GPP, VSP, and NSP editions read *phalodayah*, rendered in most translations in the sense of "you will reap the fruit of your strength."

28. Cf. 5.66.12, where a variant of this verse is found.

"with his entire army" *balaih samagraih*: We tentatively agree with the commentators and translators in taking this reference to be to Rāma's army of monkeys, largely because of the absence of a name or epithet for Rāma anywhere in the verse. As explained by Cr, this expression includes Rāma by the process of *upalakṣaṇa*. (See 5.20.37 and note.) On the other hand, it would seem more in keeping with the epic *topos* as expressed in verses 5.19.18–25 to understand "if [Rāma] were to defeat Rāvaṇa together with all his [i.e., Rāvaṇa's] troops."

"recover me" *mām*: We follow Ct, Cg, Ck in supplying the gerund *gṛhītvā*, "having taken." See Jhala's critical note (1966, p. 489).

"would my reputation be restored" *me syād yaśaskaram*: D7,9,G3,M1 read instead *tat tasya sadṛśam bhavet*, as do the printed editions that follow Cg's and Cm's text, (VSP, KK), the interpretation of which would be the conventional "that would be worthy of him [Rāma]." The notion that Hanumān ought not deprive Rāma of his rightful glory was articulated at 5.35.57. Our reading is somewhat more interesting. If the glory or reputation to be gained by Rāma's coming himself to rescue Sītā is to redound to her credit, then the word could hardly be a reference to military glory. On the other hand, in the light of the events surrounding Sītā's *agnipariksā* at *Yuddhakānda*, *sargas* 104–6 and her abandonment by Rāma at *Uttarakāṇḍa*, *sargas* 44–47, the idea here may be that if Rāma is not publicly shown to make the effort to take back his abducted wife himself, it might be regarded as an aspersion on her virtue. Moreover, the former notion would appear to be, perhaps, too close to the sentiment of the following verse.

29. = 5.54.4; 5.66.14.

"with his own troops" *balaih*: D5,8,G2,M3, and Cr, Cg, Cm read *śaraih*, "with his arrows," unattested in critical apparatus.

30. Cf. 5.54.5; 5.66.15, where the verses show some minor variations.

"demonstrates valor" *vikrāntam . . . bhavet*: Literally, "that [of him] there should be valor."

31. Cf. 5.54.6; 5.66.16, where the verses show some minor variations (*pāda* c: *hanumāñ śeṣam* [37]; *hanumāṃs tasya* [54]; *aham tatah śeṣam* [66]).

32. = 5.66.17.

"apes and monkeys" *haryrksa-*: See verse 23 above.

34. = 5.66.18.

35. = 5.66.19.

36. Cf. 5.66.20, where a variant of this verse is found.

37. = 5.66.21.

Cg is eager to defend Hanumān against a possible charge of mendacity here without, however, seeming to validate his claim to be among the weakest of the monkeys. His resolution of this dilemma is to say that "although Hanumān is superior to the monkeys in strength, some of the monkeys who attend Sugrīva, such as Nīla, are superior to him in speed." One need not perhaps put too much store by Hanumān's statements in this mode here and below, since he is renowned for his modesty. Then, too, in attempting to reassure the anguished Sītā, his statement is contextually apposite. Finally one must keep in mind, as the commentators do elsewhere, the legend of the childhood curse whereby Hanumān is condemned to be ignorant of his own powers until someone specifically reminds him of them. See 4.65.1–36; 7.35.1–65; 7.36.1–46. See our Introduction, p. 40. Cf. note on 5.46.37.

38. = 5.66.22.

"After all, one does not send out the best one has to run errands. Lesser folks are sent for that purpose" *na hi prakṛṣṭāh presyante presyante hītare janāh*: The line is slightly elliptical. Its literal translation would be, "For the best ones are not sent; for other people are sent." We have fleshed out the translation slightly in consonance with the interpretation offered by Cr. See note on verse 37 above.

39. = 5.66.23.

40. Cf. 5.66.24, where a variant of this verse is found.

47. Cf. 5.66.25, where a variant of this verse is found.

48. = 5.66.26.

49. Cf. 5.66.27, where a variant of this verse is found.

"You will see": The verse lacks a finite verb, and we have supplied one following the suggestion of Cg, Cr, Cm, Cv, Ct. Compare Jhala's critical note (1966, p. 489).

"like clouds upon a mountain" *śailāmbudanikāśānām*: Normally one would understand "like mountains and clouds." Compare 5.3.1 and 5.5.31. Compare Shastri (1957, p. 433), Dutt (1982, p. 1009), Roussel (1903, p. 585), and Tapasyananda (1983, p. 174). The context here in which the monkeys are stationed upon mountain peaks and are "roaring" suggests that the poet has in mind the image of storm clouds clustered around a mountaintop. Among translators consulted, only Simon (1934, p. 151) appears to read as we do. Raghunathan inexplicably omits the figure.

"on the peaks of Laṅkā's Mount Malaya" *laṅkāmalayasānuṣu*: The critical edition names three, and possibly four, mountain peaks associated with Laṅkā. At 5.1.189 and 5.3.1 we are told of a mountain peak called Lamba. 5.2.1 mentions Mount Trikūṭa, literally, "having three summits," whereas here and at 5.66.27 mention is made of Mount Malaya. Finally, at 5.54.9 a reference to Mount Ariṣṭa is found. Mount Lamba is associated with Trikūṭa (see notes on 5.1.189; 5.2.1; and 5.3.1; however, at 5.1.189 Cg understands *lamba* in its more common adjectival meaning of "pendant, hanging down"). The name Malaya normally refers to a mountain range in the south of India, generally considered the southern parts of the Western Ghats (Dey 1927, p. 122). In

the present context, however, it is very unlikely that this mountain range is intended. Guruge (1960, pp. 68–70) addresses the problem of the name of Malaya here. He understands the reference to be to Sri Lanka "because Malaya was exactly the name of the central hill country of Ceylon" (p. 69). The name Ariṣṭa is ignored by most scholars; Guruge is alone in even mentioning it as variant (p. 70). Perhaps the word *trikūta* is intended quite literally in that it is the name of a mountain that has three summits: Lamba, Malaya, and Ariṣṭa. There is, however, no clear evidence to support this speculation.

53. "until the moment when I meet him" *matsaṃgamakālamātram*: Literally, "only until the time of meeting with me." We have followed the suggestion of Ct, Cm, Cg in supplying the word "him [Rāma]." The idea is that Rāma will come as soon as Hanumān reports to him. The compound could also be interpreted to mean "until [your] meeting with me," in other words, "until we meet again." In this case Hanumān would be telling her to wait until he returns (with Rāma and the monkeys).

The meter is *upajāti*.

Sarga 38

4–5. "Please . . . give" *dattam*: The critically established text contains only the participial adjective and no finite verb. One has to understand something like *syāt* or *bhavet*, "let it be," i.e., "let it be given." Of the available southern commentators, Cg, Ct (and manuscripts Ś,Ñ,V,B,D1–4,6–11) read *dadyāḥ*, "Please give."

"means of identification" *abhijñānam*: At 5.36.12–13 the reference is to the crow episode; but here and at 5.37.1 the reference is to the jewel. See notes ad loc.

"[Please] . . . remind him": Here again the sentence lacks a verb. Commentators suggest such alternatives as *kathayeḥ*, *śrāvayeḥ*, "please tell" or "please remind."

"blade of grass" *iṣīkām*: As Jhala remarks (1966, p. 489), the southern manuscripts, which avoided the use of this word earlier (5.36.27), now uniformly include it. See note on 5.36.27.

"and say": This has been added to the translation.

"forehead" *gaṇḍapārśve*: Here we follow Cg, who glosses *gaṇḍaśaile*, "on the forehead." Compare 834* and 835* and following note.

"*tilaka* mark of red mineral powder" *manahśilāyās tilakaḥ*: The reference is to an episode relegated to the critical apparatus. See note at 5.36.14 on 834* and 835* and Jhala's critical note to that passage.

For verse 5, see 5.56.85 and 5.63.21–22 and notes.

7. "I have experienced as much joy" *prahrsyāmi*: Cg, continuing in a romantic vein, suggests that the real significance of this verse is that the jewel reminded Sītā of Rāma because he had often played with it before, and perhaps during, their lovemaking. Compare 5.34.3 and note. See 5.63.21, where it is mentioned; cf. 5.65.3ff., where it is not. See, too, verses and notes on 5.56.85 and 5.63.21–22.

See 5.37.2.

8. "Now" *atah param*: Literally, "after this." We feel that Sītā's meaning here, in keeping with the emotional tenor of the passage and particularly the sense of the preceding verse, is that she feels that in giving up the one thing that sustained her in her misery, she will hardly be able to endure. Cr, Cg, however, see *pādas* cd as an allusion

to the time limit that is hovering over Sitā. See 5.20.8 and note. Cf. also 5.56.85 and note.

10. "one more month" *māsam*: See notes on 5.20.8; 5.24.32; 5.26.7; 5.31.27; 5.35.8; 5.36.50; 5.56.89; and 5.63.23.

11. "something had happened to you" *vipadyantam*: The semantic range of *vi pad* is sufficient to cover a variety of possible calamities befalling Rāma. It could mean "to be disabled," "to fall into a woeful state," or even "to die." The commentators whose manuscripts have this reading are clearly unhappy with it, most likely because it is difficult for them to entertain the idea that Rāma could fail or be defeated by any adversary. Cv explains the verb as "despondent because of grief"; while Cm, for whom it is an alternate reading, defines it as "suffering." A number of manuscripts, including those of most of the southern commentators, read what is probably a *facilior* emendation, *visajjantam*, "delayed." Cv, Crā explicitly state their preference for this reading.

12. Most southern manuscripts read 5.38.12–16 for the first time following 5.36.41. See note on 5.36.41.

13. "distracted" *-vimukhaḥ*: This word, whose normal meaning is "averse to, averted from," seems slightly strange in a context where one expects a more conventional expression such as "pained, tormented, overcome with." Ct, attempting to retain the usual meaning of the term, explains "disinclined from activities connected with rescuing you, because of his grief arising from not knowing where you are."

20. See 5.36.53.

22. = 5.37.8.

23. The meter is *upajāti*.

24. "some small thing still remained to be done" *tad alpaśesam . . . kāryam*: Ct explains that the small unfinished business of Hanumān is to find out the strength of the enemy.

Sarga 39

Jhala (1966, p. 489) calls our attention to the unusual distribution of meters in the *sarga*.

2. "three . . . strategies . . . fourth" *trīn upāyān . . . caturthaḥ*: See 5.34.16 and note.

3. See 5.34.16 and note.

The meter is *vamśasthavila*.

4. "be made more pliant" *iyur . . . mārdavam*: The term *mārdava*, "softness," in this context is slightly ambiguous. It can mean either "compliance" or simply "weakness." According to Cr, Hanumān hopes that by killing a few *rākṣasa* leaders he can induce the *rāksasas* to restore Sitā to Rāma and thus avert a major slaughter of the *rāksasa* clan. This, Cr suggests, makes clear Hanumān's tenderheartedness. On the whole, we are persuaded that, in the context of Hanumān's ruminations on the four *upāyas*, Cr's notion is correct. See Jhala's (1966, p. 489) critical note on *iyur*.

The meter is *vaṃśasthavila*.

6. "he who understands this multiplicity of means" *yo hy artham bahudhā veda*: The expression is somewhat elliptical. A literal rendering would be: "For whoever knows affairs to be multiple."

The meter is *vamśasthavila*.

7. "If now, having accomplished my primary objective, I" *ihaiva tāvat kṛtanıścayo hy aham*: Literally, "having accomplished my resolution here (*or* with respect to this matter),

I." Our translation follows the interpretation of Ct, who understands the adverbial phrase *ihaiva* to refer to Hanumān's primary objective, the locating of Sītā, which he has now accomplished. Cr reads the phrase similarly. Cg, however, understands Hanumān's objective here to be that of "determining the relative strengths and weaknesses [of the enemy]." This, however, strikes us as being redundant in the light of the remainder of the verse and, moreover, is out of keeping with the sense of verse 5 above.

"[I] could make a clear determination of the strength of the enemy's forces compared to that of our own" *parātmasammardaviśeṣatattvavit*: Literally, "[become] a knower of the specifics of our and the enemy's battle [strength]." We interpret and expand this elliptical compound with Cg, Ct. Cr has a rather different interpretation: "If I could clearly determine [how to] foil the enemy's plans (*manaḥ*)." All commentators agree that Hanumān is concerned that if he does not gather this further intelligence he will be at a loss for an answer when Sugrīva questions him about the *rākṣasas*' strength.

The meter is *vaṃśasthavila.*

8. "easily" *sukhāgatam*: Several commentators and translators understand this to mean "have a happy outcome."

"so that ten-faced Rāvaṇa will throw his most powerful forces against me in combat" *tathaiva khalv ātmabalam ca sāravat samānayen māṃ ca rane daśānanaḥ*: The second half of the verse can be, and has been, interpreted in two distinctly different ways. The differences in interpretation depend on how one interprets *ātmabalam* in *pāda* c. It can be read as either "his own forces" or "his own individual strength." The latter reading then takes the finite verb *samānayet* as either *sammānayet* or *sa mānayet*, both meaning "[so that Rāvaṇa] might measure [his strength against mine]." This interpretation is followed by all translators and commentators with the exception of Tapasyananda. Jhala (1966, p. 489) follows the majority. Based on the textual evidence available and the context of the situation, wherein Hanumān is trying to provoke a quarrel with Rāvaṇa and his forces, we believe that Jhala is correct and have translated accordingly. Compare verse 11, *pāda* b, below, where the verbal form is *samānesyati.*

The meter is *vaṃśasthavila.*

After verse 8, D7–9,S insert one additional verse [913*] in the *vaṃśasthavila* meter: "Then, once I have encountered ten-faced Rāvaṇa along with his ministers and marshals of his army,* I can easily determine his strength and his strategy and then depart from here."

*"marshals of his army" *sabalaprayāyinam*: The critical reading, in general, is that of the southern manuscripts associated with Cg, Crā, Cm. The manuscripts D7–9,G3, and the text of Ck, Ct read instead *sabalam sayāyinam*, which these latter commentators explain as "his army and his charioteer." Both Ct, Ck make derogatory comments about the reading that comes to be selected by the critical editors.

11. "iron" *-kālāyasa-*: This term may well refer to steel. See Vyas 1967, p. 244. Cf. Guruge 1960, p. 113. See 5.51.38 and 6.3.12. Cf. 5.1.91–92.

The meter is *vaṃśasthavila.*

12. "valor is unstoppable" *asaṃgavikramaḥ*: Vālmīki uses the word *asaṃga* in the sense of "unobstructed" in a number of places. Compare 5.49.13, *asaṃgagatayaḥ*, "nothing can hinder . . . their progress."

The meter is *vaṃśasthavila.*

15. After verse 15, D5,7–9,S insert a passage of four lines [917*] further describing Hanumān's devastation of the forest: "With the screeching of all kinds of birds, its ponds ruined, its red sprouts wilting, the grove was littered with broken trees and vines.

The grove was no longer beautiful and looked as if it had been devastated by a wildfire. With their foliage in disarray, its creepers resembled women in distress."

16. The meter is *vaṃśasthavila.*

After verse 16, D5,7–9,S insert one verse in the *upajāti* meter [919*]: "Through the power of that monkey, the wooded grounds of that ladies' park, which sheltered the women of ten-faced Rāvaṇa, completely covered with torn *aśoka* vines, now showed a covering of sorry-looking [*śoka*] creepers."

The verse derives its effect from plays on two pairs of words, *śoka* and *aśoka*, and *pramadā-vanam*, "ladies' park," and *pramadā-avanam*, "protected, sheltered the women."

17. The meter is *vaṃśasthavila.*

Sarga 40

1. "frantic with fear" *trāsasambhrāntāḥ*: Compare note on 5.34.8.

2. "dire omens" *nimittāni krūrāni*: See notes on 5.25.18–25 and 5.46.20 and *AgniP* 230–31. Cf. notes on 5.25.10–17.

6. "Why were you talking with him" *kathaṃ tvayā sahānena saṃvādaḥ kṛtaḥ*: Ct, Ck, Cr are perturbed by the *rākṣasīs*' knowledge of Hanumān's earlier conversation with Sītā, although their explanations for the seeming narrative inconsistency are not persuasive. They suggest that at the time the conversation took place, some of them may have been partially roused from sleep or may have inferred the conversation from seeing the sudden cheerfulness of Sītā's face.

9. "no one but a snake knows how a snake walks" *ahir eva aheḥ pādān vyānāti*: Literally, "only a snake knows a snake's feet." Sītā is evidently citing a proverb something like the English "it takes a thief to catch a thief." Commentators do not elucidate the precise meaning; indeed, only Cr appears to take any notice of the proverb, merely remarking that it is an illustration. Translators' renderings vary considerably with several understanding *pādān*, "feet," in the sense of "path, way." Thus, Raghunathan (1981, p. 444) translates "the snake alone knows how many feet he has"; Dutt (1892, p. 1015), "serpents . . . know the way of serpents"; Simon (134, p. 158), "*nur eine Schlange ist . . . Schlangenspuren zu erkennen*"; Shastri (1957, p. 437), "serpents know the secret of the serpent's tail"; Tapasyananda (1983, p. 181), "It is the business of a thief to watch and find out the route of the traveler correctly"; Gorresio (1856, p. 55), "*chè un serpente . . . dee poter conoscere i piedi d'un serpente*"; Roussel (1903, p. 590), "*le serpent, en effet reconnaît les traces du serpent*"; and Gita Press (1969, p. 1271), "Indeed a serpent alone has true knowledge about the movements of a serpent."

18. "intentionally": We have added the word "intentionally" to clarify the meaning.

19. "*śiṃśapā* tree": See 5.12.36; 5.15.18–19; 5.23.6; 5.32.11; and 5.54.1 and notes. See 5.29.11–12.

21. The idea here, as elucidated by Ct, is that it is a crime for another male to speak to a king's wife.

"who wishes to die" *tyaktajīvitaḥ*: Literally, "one who has abandoned life." As Ct explains, the meaning is someone who wants to give up his or her life.

22. "rolling his eyes in rage" *kopasaṃvartiteksanaḥ*: See note on 5.20.23.

Following verse 22, D1,3,5,7–9,S insert two lines [927*]: "And from the eyes of that enraged *rākṣasa* fell teardrops that resembled flaming drops of oil dripping from two blazing lamps."

23. "*kimkaras*": See 5.46.7. The word means "servant." These are a class of *rākṣasas*. See *MBh* 2.3.25–26, cf. 16, where the wealth of Maya is guarded by the *kiṃkaras*. See Hopkins 1915, pp. 45, 112–13.

25. Following verse 25, Ś1,Ñ,V,B,D2,3,6,10,11 insert a passage of four lines [928*] in which Hanumān is said to climb up a thousand-columned *caitya* to await the *rāksasas*.

27. After verse 27, D7–9,S insert a passage of two lines [932*] in which *rāksasas* bearing various weapons surround Hanumān.

28. "beat his tail on the ground" *ksutāv āvidhya lāṅgūlam*: This is evidently seen as a gesture of challenge or excitement on the part of the monkeys. Cf. 5.55.30 and note.

After verse 28, S has a passage of five verses, which equals critical 5.41.4–9. According to Jhala's note (1966, p. 489) and the critical apparatus, this latter position is the proper one for this passage.

31. "iron beam" *parigham*: See note on 5.3.30. Here, however, it appears that the *parigha* is an iron beam used to shut the gateway doors rather than a specific weapon of war. See 5.42.14; 5.51.37,38; and 5.56.97.

32–33. "the beam": The sentence is defective, lacking a specific object for the gerund *parigrhya*. One must, as several commentators indicate, supply *parigham*, "the iron beam."

Verse 33 as constituted in the critical text seems significantly defective from a rhetorical standpoint. Its first half clearly belongs to and completes the simile begun in 32cd, while its second half has every appearance of being the first half of an incomplete simile. A variety of manuscripts, including Ś1,Ñ1,D1–5,10,11,T2,G2,M2,D7–9 (after 33), as well as the vulgate texts, have an additional line [934*] that more or less serves the purpose of completing the second simile: "just as thousand-eyed Indra slew the *daityas* with his *vajra*."

36. "he rolled his eyes in rage" *parivrttalocanah*: See note on 5.20.23.

The meter is *vaṃśasthavila*.

Sarga 41

1. "thinking" *dhyānam*: Cg, Cm read *sthānam*, which is rendered by Raghunathan "[who had come back] to his place."

"domed palace" *caityaprāsādah*: This is doubtless the same structure mentioned above at 5.13.15. Here again, as at that passage, Cg defines it as a palace in the form of a *caitya*, or shrine. See notes on 5.10.18; 5.13.15; and 5.56.99.

2. After this verse, D5,7–9,S insert a passage of two lines [948*]: "As the protector of monkey troops ascended that palace, which resembled a mountain, he looked—with his immense energy—like a second sun rising."

3. "scaled" *saṃpradhṛṣya*: Literally, "having assaulted, destroyed." Given the fact that Hanumān does not actually begin the destruction of the domed palace until verse 14 below and given the thrust of the simile, we interpret with Cg, whose gloss *ākramya* can mean "to climb, traverse" as well as "to attack."

"Mount Pāriyātra": One of the seven principal mountains or *kulācalas* of Jambudvīpa. Jambudvipa is traditionally divided into seven regions; each region has one *kulācala*. The other six are Mahendra, Malaya, Sahya, Śuktimant, Ṛkṣaparvata, and Vindhya. In the *Rāmāyana* Mount Pāriyātra is said to be located on the western sea (4.41.16).

See Jhala's (1966, p. 489) critical note to *sarga* 40. In many manuscripts, including S, 5.41.4–9 are read for the first time following 5.40.28. Note that both northern and southern manuscripts read the passage twice (north reads 5.41.3–10 before 5.20.26, while south reads 5.41.4–10 after 5.40.28). All manuscripts used in the collation of the critical edition appear to read two passages, unlike the critical edition, which omits one occurrence of the passage entirely.

5. "birds fell from the sky" *petur vihamgā gaganāt*: Compare 1.16.16 and note; 4.14.20; and 5.45.22 and note.

"Then, in a loud voice, he proclaimed" *uccaiś cedam aghoṣayat*: This entire verse, except for *pāda* d, originally occurs in many manuscripts and printed editions, including those associated with the vulgate commentators, after 5.40.28 (GPP 5.42.32). See note on verse 3 above. Here, in the second occurrence of the passage, these same manuscripts substitute for *pāda* d, *caityapālāś ca mohitāh*, "and the palace guards were knocked unconscious." This *pāda* is rendered in virtually every available translation.

6. "Victory to the champion Rāma" *jayaty atibalo rāmah*: In those manuscripts that have this as a repetition from *sarga* 40, the reading here is *astravij jayatāṃ rāmah*, "Victory to Rāma, master of divine weapons." Virtually all translators following the southern text will read this here and have our reading following 5.40.28. See notes on verses 3 and 5 above.

9. "under the very noses" *misatāṃ sarvarakṣasām*: Literally, "as the *rāksasas* look on." The construction, as noted by Jhala (1966, p. 489), is *anādare saṣthī*, the "genitive of contempt." To bring out the sense of the construction, we have used the English idiom.

11. After this verse, D7–9,S repeat 5.40.27.

12–15ab. See Jhala (1966, pp. 489–90) on the textual viability of these verses.

14. "hundred-edged weapon" *śatadhāram*: Cg offers two possible explanations: 1) Understanding *dhāra* in the sense of *koṭi*, "point, edge, projection," he says "It means that the column was like the *vajra* [of Indra]" (see note on 5.3.33). The word *śatadhāra*, it may be noted, occurs as a kenning for *vajra*; 2) He proposes breaking the expression into two words, *śatadhā* and *aram*, both of which would then be read adverbially with *bhrāmayamāsa* in the sense of "in all directions" and "swiftly," respectively. See 5.2.22 and 1.5.11.

16. Following this verse, D5,7–9,S insert a passage of six lines [959*]: "We and other monkeys have been ranging over the entire world. Some of us are as strong as ten elephants, while others are ten times stronger than that. Some have the strength of one thousand elephants, but all are equal in valor. Some are as strong as a mighty flood and some are similar in strength to the wind. The strength of some of them is immeasurable. Such are the protectors of the monkey troops. Accompanied by monkeys such as this, whose weapons are their fangs and claws . . ."

17. "such monkeys": This has been added to clarify the passage.

Sarga 42

This *sarga* uses two forms of the *rāksasa*'s name, Jambumālin and Jambumāli. When used in the nominative (verses 1, 6, 12, 17), the form is *jambumālī*, from *jambumālin*. All other cases, such as 15 and 17, are formed from the stem *jambumāli*. We have standardized the name in the translation to Jambumālin.

2. "floral chaplet" *sragvī*: Cs glosses "wearing a necklace of gold" and cites a verse from the *Saṅgrahaṇa Rāmāyana* that has Jambumālin wearing such a necklace.

"His eyes . . . rolling" *vvrttanayanah*: See note on 5.20.23.

3. "He went forth": This has been added in keeping with Cr's suggestion to construe the first three verses together. We have, in order to preserve readability, broken the verse up and provided a finite verb.

5. "delighted" *jaharṣa*: Ct remarks that Hanumān is delighted at having found an enemy commensurate with his own strength.

6. "on top of the gateway" *toraṇaviṭaṅkastham*: Ct, Cr, Cg, Cm explain *vitaṅka* to mean a lateral wooden beam placed atop a doorway column to serve as a resting place for doves. Cf. Vyas (1967, p. 199), who understands *viṭaṅkas* as "small niches under the cornice for the habitation of pigeons or other birds."

7. "barbed arrow" *karninā*: Literally, "eared." Ct, Cr explain that this is an arrow whose tip is shaped like an elephant goad. Cg defines it as "an arrow with ears."

8. After verse 8, D5,7–9,S insert a passage of two lines [965*], which partially replicates and intensifies the image in the verse: "His red face, now redder still with blood, resembled some great red lotus in the sky sprinkled with drops of sandalpaste."

14. "that same iron beam" *tam eva parigham*: Cr remarks that this is the same beam that Hanumān had used before, i.e., when he killed the *kimkaras* (*sarga* 41). See 5.3.30; 5.40.31–32; 5.51.37,38; 5.56.97.

16. "donkeys" *aśvāh*: Literally, "horses." Several commentators, alluding to verse 5 above where Jambumālin's chariot was said to be drawn by donkeys, explain that the same animals are indicated here. Perhaps the term is used generically in the sense of "draft animals" here.

"completely obliterated" *na . . . adrśyanta*: Literally, "were not seen."

17. "ornaments" *-vibhūsaṇah*: D7–9,T1 substitute *iva drūmah*, "like a tree [whose limbs are reduced to dust]." This poorly attested reading is reflected in many translations and printed editions.

19. "rolling with rage" *saṃvartta- . . . -locanah*: See note on 5.20.23.

The meter is *vaṃśasthavila*.

Sarga 43

1. "of his minister" *mantriṇah*: Despite the fact that the overwhelming majority of manuscripts, including all southern and many northern manuscripts, support the singular here, the majority of translators consulted, with the sole exception of Roussel (1903, p. 599), have rendered the plural. The first reference to the father(s) of the seven sons at 5.42.19 is in compound and therefore does not specify number, as is the case with the later reference at 5.44.1.

3. "They were mounted": The phrase is added. In the original, verses 1–3 constitute a single sentence of which the only finite verb is *niryayuh*, "went forth," of *pāda* 1c.

6. "stood his ground on the gateway" *toranastham avasthitam*: We agree with Ct that to avoid redundancy, the second adjective should have the sense "immovable, standing firmly."

"each one trying to outrun the others" *parasparasamgharsāh*: Literally, "possessed of mutual rivalry." Our interpretation is similar to that offered by Ct, Cr. The idea is the same as that expressed in verse 2 above.

9. "evade" *vañcayāmāsa*: "Evade" or "avoid" is a reasonably well attested meaning of the root *vañc*, despite Jhala's claims in his critical note (1966, p. 490). Ct, Cr explain "avoiding being touched by them."

12. "feet" *pādaiḥ*: Cg notes the use of the plural where the dual would be expected, explaining that monkeys are sometimes considered to have four feet and sometimes two [the forepaws then being regarded as hands]. See note on 5.1.10.

14. "in all directions" *diśo daśa*: Literally, "in the ten directions."

15. After verse 15, D5,7–9,S insert two lines [979*]: "Rivers with streams of blood were seen on the road, while Laṅkā resounded discordantly with various noises."

16. The meter is *vamśasthavila*.

Sarga 44

1. "formulated a new plan" *cakāra matim uttamām*: Literally, "made an excellent decision." We have followed the sense of the commentators Ct, Cg, Cm, who generally understand that Rāvaṇa has resolved on a firm or resolute mode of action and Cr, who understands "made a resolution to continue the battle."

"keeping his feelings well hidden" *samvrtākāraḥ*: Literally, "having concealed the outward expression of his emotions." Our translation follows the interpretation of Cg. Ct, Ck, Cr, Cm understand that Rāvaṇa is concealing his fear or apprehension.

4. "defeat" *śāsyatām*: Literally, "chastise, punish." Several translators take this in its literal sense (Simon 1934, p. 168; Dutt 1892, p. 1023; Tapasyananda 1983, p. 192; Gita Press 1969, p. 1280). Shastri (1957, p. 443), Roussel (1903, p. 599), and Raghunathan (1981, p. 451) understand "capture." It is also possible to understand the verbal root in the sense of "kill, destroy" that it often has at the end of compound epithets such as Pākaśāsana, etc. Cr, alone among the commentators, comments and glosses *nigṛhyatām*, which can be understood in any of the above meanings.

6. "Or else" *vā*: We understand the indeclinable *vā* to distinguish Rāvaṇa's first speculation i.e., that Hanumān must be some preexisting supernatural being, from his second, that he is a creature newly created by Indra specifically to destroy him. Cg, Cm understand the word as part of an elliptical construction of which the sense would be "created either by Indra or some other being."

"in order to destroy us" *asmadartham*: The expression is slightly elliptical. Its literal meaning is "for our sake." We follow Cm, who glosses *asmannigṛhārtham*, "in order to capture/conquer us."

9–10. "Jāmbavān": Cs comments that it is not inappropriate to refer to Jāmbavān (whom Cs clearly understands to be a bear) in the list of monkeys. See Goldman 1989; 1.16.10; and 5.3.16.

11. "endurance" *balotsāhah*: Literally, "energy/perseverance of strength," a slightly awkward locution. Several southern manuscripts (D3,10,T,M3) substitute the dual ending *-au* and thus understand the compound as the *dvandva* "strength and energy." Most translators understand the compound in this sense.

13. "the inhabitants of all the three worlds" *lokās trayaḥ*: Literally, "the three worlds."

17. "garlanded with the rays of his own splendor" *svatejo raśmimālinam*: Cs, with his penchant for finding unusual *vigrahas*, explains as follows: "This means he by whom those who are completely devoid of splendor (*su atyantam atejasaḥ*) become garlanded

with radiance (*raśmimālinam*)." For emendation of the compound in the critical edition, see Jhala 1966, p. 490.

18. "Great . . . strength . . . ability" *mahābalam . . . mahābalam*: In the critical edition, the compound *mahābalam* occurs twice in the *śloka*, once in *pāda* c and once in *pāda* d. The element *balam* is marked as uncertain in the critical edition, and manuscript evidence is varied. Cg, whose text contains the same repetition, evades the redundancy by glossing the second occurrence of *balam* as *śaktiḥ*, in support of which he cites the lexicographer Vaijayanti. For want of a convincing alternative, we follow him in this.

19. "positioned themselves all around him" *dikṣu sarvāsv avasthitāḥ*: According to Ct, Cm, Ck, the *rākṣasas* take up these positions in their fear of immediately approaching Hanumān.

20. "bright" *sitāḥ*: This is marked as an uncertain reading by the critical editors. Usually the term means "white" but can be used in the sense of "shining." In his critical note to the verse, Jhala (1966, p. 490) remarks that although the common variant *śitāḥ* is a *facilior*, it "involves a tautology with *tikṣṇāḥ* [sharp]." Cg, Cm, who read *śitāḥ*, attempt to distinguish its meaning from that of *tikṣṇa*. Cg understands *tikṣṇa* as "cruel" and *śita* as "sharp." Cm interprets *tikṣna* as "piercing vital organs" and *śita* as "sharp." Cr reads *śita* as well but is silent on the issue.

"yellow-tipped" *pitamukhāh*: The commentators are divided as to how to understand this adjective. Ct, Ck, Cm in his alternative reading understand that the tips of the arrows were ornamented with gold. Cr understands that it is the feathered end that is gilded. Cg explains that the arrows have a yellowish line at their tips because they are made of excellent iron or metal. Cm, as his first interpretation, suggests that *pita* should be taken in the sense of "reddish" and thus understands that the arrows' tips are reddened with the blood of enemies. Gorresio's text (1856, p. 64) reads *pañcamukhān*, unattested in the critical apparatus, which he renders *pentacefale*, "five-headed." In his note (p. 345) on the verse, he argues that the term *pañcamukhi* designates one of the many types of missiles mentioned in the *Rāmāyaṇa* and *Mahābhārata*. He admits, however, that he is unable to imagine what sort of arrow this designates and that it is not certain that such arrows were given proper names in these stories. He claims that his translation at least renders the literal meaning of *pañcamukha*. The northwestern recension (Lahore edition, ad loc.) reads *śilimukhāh*, "a type of arrow," and notes a common variant, reading *pañcamukhāḥ*. The former is unattested in the critical apparatus, while the latter is attested in the reading of D11. Cs, alone among the commentators, understands *pita* as a participle of the root *pā*, "to drink," and explains "having mouths [i.e., tips] that have been made to drink what they were supposed to drink [presumably the blood of enemies] (*pāyitapāniyamukhāh*)."

"resembled lotus-petals" *utpalapatrābhāh*: Ct, Ck, Cm, in his second reading, understand the simile to suggest that [like lotus petals] these arrows are incapable of harming Hanumān. For his first interpretation, Cm proposes that the arrows are merely the color of the lotuses.

22. "bow at the ready" *sajjakārmukaḥ*: *Sajja* is marked as an uncertain reading in the critical apparatus; the most common variant is *sajya*, "strung."

23. "into the air" *vyomni*: Ct argues that the word should be understood as the *adhikarana* of an implied verb of stasis, *sthitvā*, whose subject would be Hanumān. A number of the translators follow this interpretation. For verse 23 many northern manuscripts substitute a passage of two lines [991*] in which it is said that the *rāksasa*

Durdhara covers Hanumān with a swarm of arrows, just as a cloud occludes a mountain with showers at the end of the summer.

24. "roared" *cakāra ninadam*: Many manuscripts (Ś1,Ñ1,D1,2,4,10,11,M3), including those of Cg, Cr, Cm (as recorded in the VSP), as well as the KK edition, read *kadanam* for *ninadam*, which gives the sense "wrought great destruction." Only Raghunathan (1981, p. 452) among the translators follows this interpretation. Ct tells us that Hanumān drove off the *rākṣasa* by means of his roaring, which took the form of the *huṃkāra*.

"began to grow once more" *vyavardhata*: The last occasions on which Hanumān increased his size were at 5.35.36 when he shows Sītā his "true" nature, at 5.38.20 as he was leaving Sītā and "gathering strength for his jump," and then again at 5.40.4 when he changes forms to terrify the *rākṣasīs*. There is no mention of him reducing his size following these incidents. Cf., too, 5.36.53 and note.

25. "a great bolt of lightning" *vidyudrāśiḥ*: Literally, "a mass of lightning."

28. "war-hammers" *mudgarābhyām*: See 5.3.29 and note. See, too, 5.15.9 and 5.56.97.

29. "Bearing the brunt" *vinihatya*: As pointed out by several of the commentators, the sense is that Hanumān with his adamantine chest (Ct) is able to render fruitless the blows of the *rākṣasas*. The first two syllables are marked as doubtful in the critical text.

32. "side by side" *ekataḥ*: We follow the interpretation of Ct, who explains that "the two of them stood in the same spot with the idea of helping one another."

"faced" *avasthitau*: Literally, this intransitive participle means "stood, remained." However, the syntax, with its lack of a transitive verbal form to govern the accusative *kapiśārdūlam*, forces us to read the participle as transitive. Commentators who read with the critical edition are silent on the syntactical problem. A number of manuscripts, including the texts of Cg, Ck, read *avasthitam*, which then must modify Hanumān. This only exacerbates the problem.

33. "spear" *paṭṭiśena*: See note on 5.3.32.

"lance" *śūlena*: See note on 5.3.32.

35. After verse 35, the vulgate (= GPP 37ef) inserts one line [995*]: "Crushed by that mountain peak, the two of them were smashed to pieces."

37. "smashing": This has been added to the translation for clarity.

39. "a moment's respite" *krtakṣanaḥ*: Literally, "who had taken a moment." Idiomatically, this generally means "one who has got an opportunity." This is explained by Ct, Cr, Cm as *labdhāvasarah* and by Cg as *dattāvasarah*. See 5.45.39 and 6.62.20. Cf. 5.45.11.

The meter is *vamśasthavila*.

Sarga 45

1. "who had never suffered a wound" *akṣatam*: Literally, "uninjured." The idea is, presumably, to suggest Akṣa's great skill as a warrior. The adjective, for which numerous variants are found both in manuscripts and printed editions, is, doubtless, used here for its alliterative effect with the name Akṣa and verb *prasamaiksata* in *pāda* d. Cg reads *agratah*, rendered in Raghunathan (1981, p. 453) as "[the king saw] before him." This reading is also followed by Tapasyananda (1983, p. 195). Cm, Ct, Cs read *âksam*, which yields a hypometric *pāda* d. Cs alone attempts to explain this reading, understanding the term to be a secondary derivation of the word *aksan*, "eye," with the sense of "object

of vision." This would lead to the somewhat redundant sense "cast his eye upon Prince Akṣa and looked at him."

The idea of the verse, as made explicit by Ck, is that Rāvaṇa commands the prince with his glance [to engage in battle with Hanumān].

The meter of the sarga is *vaṃśasthavila*. *Pāda* a of verse 1 has a slightly different meter called *indravaṃśa*, of which the first syllable is heavy but which is otherwise identical to *vaṃśasthavila*.

2. "in the assembly hall" *sadasi*: Ck, Ct, Cr gloss "in the sacrificial enclosure," taking the term to refer to the locus of the fire rather than the prince. Translations are divided in this matter, with one, the Gita Press, reading the term with both the *upameya* and *upamāna* of the simile.

"poured": This has been added to the translation.

3–4. "*jāmbūnada* gold": See 5.2.53; 5.3.8–11; 5.5.32–33,39; 5.6.13; 5.9.20,21 and notes, and note on 5.3.35–37. Cf. 5.34.27 and note.

5. "splendor of the sun" *raviprabham*: A few manuscripts, but among them the influential *devanāgari* manuscripts that represent Ct's text, read instead *taḍitprabham*, "blazing like lightning." This rendering appears in the majority of available translations.

"beautiful" *-bandhuram*: Our translation follows the first interpretation of Cg and that of Cm. The former cites the *Viśvakośa* in substantiation of this meaning. Other commentators, including Ct, Ck, Cg himself in a second interpretation, take *bandhura* as a noun in the sense of "chariot seat" or "board." In this interpretation, one could translate "there were quivers and eight swords fastened to its seat." Cg goes on to state that "others" understand the term to refer to bells. Cr clearly understands *bandhura* to be a noun, but he offers no gloss. The term can also, according to Apte (s.v.), refer to chariot ropes. Apte offers a citation of *BhāgP* 4.26.1 in substantiation of this meaning. In this case, one could translate "quivers and eight swords were fastened with cords."

"javelins and iron cudgels" *-śaktitomaram*: See notes on 5.3.32 and 5.5.27.

6. "every accoutrement" *pratipūrnavastunā*: Literally, "filled with things." Jhala (1966, p. 490) describes the compound as "an empty line filler." The commentators are in agreement that it refers to battle implements.

"brilliant as the moon and sun" *śaśisūryavarcasā*: Cg offers alternative explanations for the two colors of the chariot's radiance. In the first, he attributes it to the yellow and white color of the horses' reigns, harness, etc. In the second, he attributes it to the contrast between the white of the chariot's accoutrements (*pratipūrṇavastunā*), such as its canopy and so forth, and the solar luster of its golden body, etc.

"resembled the sun itself" *divākarābham*: Cg notes that this adjective is illustrative of the chariot's ability to fly through the air. Thus, he argues, it is not made redundant by the earlier occurrence in 5b of the adjective *ravıprabham*, "splendor of the sun."

He also remarks that the two occurrences of the word *tatah* (4a and 6c) remind him [of the sequence of the action].

8. "his glance that of a lion" *hariksaṇah*: As Ct, Ck, Cr remark, the sense is that his glance was as fearsome or cruel as that of a lion. The adjective is, no doubt, used because of the pun on *hari*, "monkey," in *pāda* a.

"amazed and apprehensive" *vismitajātasaṃbhramaḥ*: The critical edition marks the nominative ending as uncertain, and indeed a number of southern manuscripts (D5,7–9,G), including the texts of Ct, Cr, read instead the accusative, which would therefore ascribe these emotions to Hanumān. Since one would not expect alarm or apprehension to be ascribed to Hanumān, one might translate "filled with wonder and excitement."

Cr (similarly Ct) explains, "His amazement proceeds from the thought, 'How is it that this mere boy (*kumāra*) wishes to fight with me?' "

9. "summoned all his strength" *abhivardhate*: Literally, "he grew." The force of the simile leads us to agree with Ct, who explains, "The sense is that he grew in energy" (*tejasābhivardhatety arthaḥ*).

"at winter's end" *himaksaye*: This term and its variant *himātyaye* could also be plausibly translated "when the mist *or* frost is dispelled." Manuscripts D7–9,T1, including the manuscripts of Ct, Cr, read instead *yugakṣaye*, "at the end of the cosmic age." This accounts for the rendering found in those translations that follow Ct's text. See note on 5.6.15.

10. "steadfast . . . took up his position" *sthiraḥ sthitaḥ*: Cg, Cr, and a scattering of manuscripts (D10,G2,3,M3) read *sthuram* for *sthiraḥ*, which would make the adjective "steadfast" modify Hanumān instead of Akṣa. Cr appears to read both *sthitaḥ* (*akṣaḥ*) and *durnivāraṇam* (*sthiram hanumantam*) with the locative *samyati*, "in battle."

11. "high-spirited" *samudirṇamānasaḥ*: Several manuscripts (Ñ1,D3,5,7–9,G1,2,M1), including those of Ct, Cr, read *-mānasam* (accusative), thus making the adjective modify Hanumān. This is reflected in those translations that follow Ct.

"banished all fatigue" *jitaśramam*: We believe the idea here is that Hanumān, who had been resting on the gateway (5.44.39) after his exertions against the five generals, has now been roused once more to the furor of battle by the arrows of Akṣa. Cr, however, proposes that it is the arrows themselves that have caused Hanumān's momentary weakness, which he now shakes off. See 5.44.39, where the term *kṛtaksaṇaḥ* was rendered as "he rested for a moment." Cf. 5.1.115. See verse 39 and note below. See 5.44.39 and note.

12. "necklace and armlets" *-niṣkāṅgada-*: *Niṣkas* are necklaces of gold, probably made from coins (Biswas 1985, pp. 101 and 103, figure 3; Vyas 1967, pp. 217 and 216, figure 70) and *aṅgadas* are armlets in the shape of a coil (Biswas 1985, pp. 105 and 103, figure 5; Vyas 1971, p. 217 and figure 71).

13. "earth cried out" *rarāsa bhūmiḥ*: Ct, Ck remark that by "earth" is meant the collection of its living creatures.

"mountains" *acalaḥ*: Literally, "the mountain." The Gita Press translation (ad loc.) suggests that the reference is to Mount Trikūṭa, on which the city of Laṅkā stood. Given, however, the universal nature of the other disturbances, we, like most other translators consulted, take the singular for the plural *metri causa*.

14. "adept at aiming, nocking, and loosing his arrows" *samādhisamyogavimoksatattvavit*: Virtually all commentators agree on the significance of these three technical terms dealing with archery. We have provided the words "his arrows."

15. "Bleeding" *kṣaran*: Literally, "trickling" or "oozing." We follow Cr, who glosses *prasrāvayan*.

"covered with his own blood, his eyes rolling" *asṛgdigdhavivṛttalocanaḥ*: We follow Ct, Ck, Cm in reading the compound as containing two distinct adjectives. Cr reads the prior part as modifying the latter part in the sense of "whose [naturally] wide (*vivṛtta*) eyes were covered with blood." Several translators similarly understand Hanumān's eyes to be covered with blood, and at least one, Raghunathan (1981, p. 454), appears to accept Cr's reading of *vivṛtta* in the sense of "wide, glaring." See 5.20.23; 5.21.9; 5.36.25; 5.40.22; 5.42.2,19; 5.46.58; 5.49.36; 5.56.65; 5.65.11.

"resembled the newly risen sun . . . looked like the ray-garlanded sun" *navoditādityanibhaḥ . . . āditya ivāṃśumālikaḥ*: We agree with the commentators, who explain that

the first image derives from Hanumān's being reddened with blood, while the second derives its force from the similarity of the protruding arrows to rays. For some reason Cr, perhaps to avoid the repetition, idiosyncratically takes the second simile as a lunar reference.

16. "foremost minister of the king of the monkeys" *puṅgādhipamantrisattamaḥ*: The natural way to read this compound takes it as a reference to Hanumān's service as the minister to Sugriva, and so we understand it. Cr reads an appositional *karmadhāraya*, understanding "the chief of monkeys is himself the foremost of ministers, that is, Hanumān." Manuscripts D7–9, representing that of Ct as well as the texts of Cr, Ck, substitute the lexically more normative *plavaga* or *plavaṅga* for [*sa*]*puṅga*, which is not normally found in the sense of "monkey." Compare verse 32 below.

"began to increase in size" *apūryata*: We follow Ct, who glosses the intransitive *vyavardhata* for the normally transitive *pṝ*. See notes on 5.36.53 and 5.44.24.

17. Jhala (1966, p. 490) notes that *pāda* a is *triṣṭubh*, while the remaining *pādas* are *jagatī*.

"peak of Mount Mandara" *mandarāgrasthaḥ*: Cg notes that Mount Mandara is situated in the middle of the earth. Crā is more specific, noting that the mountain is in the middle of India (*bhāratakhaṇḍamadhye*) and stands to the north of Mount Sālagrāma. He further indicates that by this expression we are to understand that during its northern course the sun stands over the peak of Mount Mandara at midday. The simile suggests the sun at its most fierce. This notion is shared by several commentators. According to Dey (1927, p. 174), Mount Śālagrāma (v.l. for Sāla-) is located in the Himalayas near the source of the river Gaṇḍak.

18. "Akṣa": The proper name has been added for the sake of clarity.

19. "arrows" *-sāyakam*: The reading is marked as uncertain by the critical editors. Several southern manuscripts, including those of Ct, Ck, Cr, read instead *saṃyutam*, making the compound mean "who was endowed with great. . . ." Such renderings appear in most translations consulted.

"whose power was equal to that of a thundercloud" *ghanatulyavikramaḥ*: The image is unusual and unconvincing. Jhala (1966, p. 490) indicates that the word *vikramaḥ* should be marked as uncertain, but this device hardly does justice to its weak attestation, which apparently is based on a reading found in only three manuscripts used in the collation of the critical edition and the printed editions associated with the commentary of Ct (KK and VSP). The vast majority of the remaining textual evidence has either *nihsvanah* or *nisvanaḥ*, yielding the more conventional "with a sound like that of a thundercloud." Cf. 5.5.10. Compare the usage below at 21b of *ghananādaniḥsvanaḥ*.

20. "youthfulness" *bālabhāvāt*: Compare Bhāsa's *Madhyamavyāyoga* 1.35–1.46 for a similar description of the rashness of youth in battle.

"vast pitfall" *mahākūpam*: Literally, "large pit" or "large well." As Ck, Ct, Cm suggest, this is not a natural hazard, but a trap designed to capture elephants.

21. "Struck": This has been added to the translation for the sake of the English syntax.

"Māruti . . . leapt" *samutpapāta . . . mārutiḥ*: The influential printed edition of the GPP following Ct (Cr reads as well) reads instead *samutsahena . . . samārujan*, yielding the rather peculiar sense of "with violent energy . . . injured [the sky]." D7,9 apparently are the only manuscripts collated for the critical edition to have this reading, although D5 reads the verb *samārujan*. Cr attempts to explain this collocation as meaning "injured even those [beings] that were in the sky." Apparently he has in mind the convention

expressed elsewhere in the *Rāmāyaṇa* that the great monkeys, particularly Hanumān, have the ability to knock birds from the sky with their roaring. See 1.16.16 and note; 4.14.20; and 5.41.5. Translators who follow this reading offer such interpretations as "shouted with great vigor . . . rending the air [as it were]" (Gita Press 1969, p. 1286); "full of vigor . . . churned up the air" (Shastri 1957, p. 447); and "*Plein de vigueur, il ébranla soudain les airs*" (Roussel 1903, p. 604).

"arms and legs" *bhujoru-*: Literally, "arms and thighs." Cf. 5.1.10 and 5.43.12.

23. "dodging" *vimoksayan*: Jhala (1966, p. 490) argues that, as at 5.43.9a, *vimoksa* is used in the sense of "evading" or "dodging." This meaning is supported by Cg, Ct, Cr, Ck.

24. "fell to thinking" *jagāma cintām*: Cg suggests that the thought takes the form: "How shall I kill such a warrior?"

25. "Akṣa's": The proper name has been added for the sake of clarity.

27. "can withstand anything in combat" *atisahah*: Literally, "extremely enduring." The translation follows the glosses of Ct, Ck, "enduring the extreme hardships of battle."

"for the ever-increasing excellence of his feats in battle" *karmagunodayāt*: Literally, "because of the increase of the quality of his feats." We follow Cg's suggestion "because of the increase of the excellence of his battle feats," although most commentators offer something similar.

28. "sizes . . . up" *samiksate*: Literally, "to stare at" or "to gaze at."

"the valor of this" *parākramo hy asya*: Jhala's (1966, p. 490) query, "Could the original be *parākramo asya* with a hiatus?" has no textual or manuscript support.

29. "I have really no choice but to kill him" *pramāpanam tv eva mamāsya rocate*: Literally, "killing him appeals to me." Given Hanumān's earlier expression of his unwillingness to kill this valiant youth (26d above) and the epic poet's use of the verbal root *ruc* in the sense of "choose" (cf. 1.15.7 and note), we feel the idiomatic "have no choice" best suits the context.

30. "settling his own plan of action" *svakarmayogam*: Literally, "application of his own actions." The commentators explain variously, but to similar effect. Thus, Crā says "having thought about his own duty," while Ct, Ck gloss "a stratagem characterized by the arrangement of various kinds of knowledge and physical force." Cg defines it as "the sequence of battle" and argues that Hanumān thinks, "First I will kill his horses and then smash his chariot."

31. "Akṣa's": The proper name has been added for clarity.

"maneuvering" *vivartane*: Literally, "turning." Most commentators explain "moving in various kinds of circles." Cg remarks "circling to the left and to the right." Ck says "moving in various circles, straight lines, curves, etc."

32. "Akṣa": The name has been added for the sake of clarity.

"the minister of the king of the monkeys" *piṅgādhipamantri-*: See verse 16 above.

"in defeat" *-nirjitah*: Literally, "defeated." This is a somewhat unusual adjective to apply to a chariot, and this has lead at least one commentator, Cr, to understand the *mahārathah*, "great chariot," in its common sense of "great chariot warrior, i.e., Akṣa." Cf. verse 33 below. Nonetheless, because of the verse's minute specificity of the parts of the chariot and because Akṣa is, in fact, not really defeated until verse 36, we believe that the reference here is to the chariot rather than the person. The reading *nirjitah* is marked as uncertain in the critical apparatus and is replaced by various alternatives in different manuscripts, perhaps in an effort to avoid this slight awkwardness.

33. "of the gods" *marutām*: Literally, "of the Maruts." This is a class of divinities frequently identified as the storm gods who accompany Indra. The name, however, is sometimes used as a synonym for the gods, as noted by Cr.

35. "Whirling . . . around" *samāvidhya*: We follow Cr, Ct, Ck, who gloss *bhrāmayitvā*.

"Garuḍa, the lord of birds" *andajeśvarah*: Literally, "lord of those born from eggs."

Compare 5.56.106 for Hanumān's retelling of this verse.

For 35cd, Ś1,Ñ,V,B,D1–4,6,10,11 substitute two lines [1002*].

38. "orbits of the heavenly bodies" *cakracaraih*: Literally, "moving in a circle." We follow Cg (first explanation), Cm, Ct, who understand the elliptical *cakra* to refer to the *jyotiścakra* or zodiacal orb. Cg's alternative is "moving through the circle of the sky," *nabhaścakracaraih*. Ck glosses "moving through the circle of the twelve zodiacal signs; that is to say the divinities of the planets and constellations." Several translators (Dutt 1892, p. 1030; Roussel 1903, p. 605; Shastri 1957, p. 449; Gorresio 1856, p. 67 translation and note p. 346 [*cakradharaih* = *vidyādharaih*]; and Raghunathan 1981, p. 456) understand the term *cakracaraḥ* to be a separate substantive and not an attribute of *maharṣibhih* as does Ck. Gorresio has a note on this verse in which he indicates that the commentator (Lokanātha) glosses his reading *cakradharaih* as *vidyādharaiḥ*. See note on 5.46.21. Gorresio goes on to note that, although he has interpreted in accordance with this gloss, he is unable to determine whether the commentator is correct in identifying these two terms.

"rigidly observe their vows" *mahāvrataiḥ*: The question of whether *vidyādharas* are present in this assembly is further complicated by Raghunathan, who understands *mahāvrataiḥ* (which he translates as "those who have taken the great vow") as *vidhyādharas*. Ck, Ct, Ct read the variant *samāgataih*, which appears in many translations, instead of *mahāvrataiḥ*. As a result, the adjective is translated only by Raghunathan (1981, p. 456) and Tapasyananda (1983, p. 201 "ascetic").

"celestial beings" *bhūtaiḥ*: Literally, "beings." The translations vary: "genii" (Gita Press 1969, p. 1288); "all beings" (Dutt 1892, p. 1030); "spirits" (Raghunathan 1981, p. 456); and "[*himmlischen*] *Wesen*" (Simon 1934, p. 176). Several translators, Gorresio (1856, p. 67), Roussel (1903, p. 605), Shastri (1957, p. 449), and Tapasyananda (1983, p. 201), leave the term in the original.

39. "son of Indra" *vajrisuta-*: Ct, Ck identify Indra's son as Jayanta. Sītā, earlier in the *kāṇḍa*, identified the crow that attacked her as the son of Indra (cf. 5.36.24 and note). There the commentators identify the crow as Jayanta.

"a moment's respite" *krtaksanah*: Ct, Ck explain "working up energy to fight again." This is somewhat different from Ct's earlier explanation. See 5.44.39 and 5.62.20 and notes.

Sarga 46

1. "Rāvaṇa" The name has been added for clarity.

"steadied his mind" *manah samādhāya*: According to Ct, Ck, Cm, the reference is to Rāvaṇa's suppression of the outward manifestation of his fear, even though his mind is distressed by the death of his son. According to Cr, it means that he abandoned his grief. Cg glosses "steadying himself." Cs explains "*samādhāya* means that he used all his steadfastness to concentrate his mind, which had been grief-stricken over his son, because of the gravity of the task that lay before him."

"who was like Indra himself" *indrakalpam*: Cs offers two ways of reading the compound. In the first, he reads it as referring to Hanumān and understands the verse to mean: "He issued orders to Indrajit with reference to that monkey who resembled Indra." "By this reading," he argues, "is suggested an inner meaning which is that Rāvaṇa gives his orders in the mistaken impression that Indrajit would be able to defeat Hanumān with no great effort." Or he suggests "the word *indrakalpam* means 'similar [to Indra],' that is, 'as skillful as Indra in battle,' and is an epithet of Indrajit."

The meter is *upajāti*.

2. "amassed divine weapons by propitiating grandfather Brahmā" *pitāmahārādhanasamcitāstrah*: Ct, Ck, Cm understand "having acquired the *brahmāstra* by propitiating grandfather Brahmā," whereas Cg, who understands the first reference to divine weapons to be to the *brahmāstra*, takes the reference here to various kinds of divine weapons. See 5.32.3 and 5.36.26 and notes.

The meter is *upajāti*.

3. "escaped affliction" *na gataśramaḥ*: Literally, "was not free from fatigue." The syntax of this expression is, as noted by Jhala (1966, p. 490), somewhat tortured. Nonetheless, the commentators are in general agreement as to its meaning. Ct, however, proposes, "There is no one other than you who is free from exhaustion; that is to say everyone else is exhausted (*na gataśramaḥ*)." Many translators render this interpretation (Dutt 1892, p. 31; Simon 1934, p. 177; Gita Press 1969, p. 1289; Roussel 1903, p. 606; Shastri 1957, p. 449).

Following 3ab, D5,7–9,T,G1,2,M insert one line [1003*]: "Even when they had recourse to Indra, lord of the gods, they were unable to stand [before you] in battle."

5. "through your exploits" *karmaṇā*: G3,Ś1,D3,7,9,10, as well as the texts of Ct, Ck, Cr read the variant *karmaṇām*. As made clear by Ck, Ct, Cr, this yields the meaning "There is no exploit you cannot accomplish," some variety of which appears in the translations of those who follow Ct's text. According to Ct, Ck asserts that this reading is authentic (*pāṅktaḥ*), while the variant *karmanā* is, in his view, parochial (*sāmpradāyika*). This statement, however, is not found in our transcript of Ck, nor does it appear to be found in the manuscript of Ck used in preparation of the critical edition, since the critical apparatus quotes only Ct on this point.

The meter is *upajāti*.

6. "think of" *āsādya*: Literally, "approach, have recourse to." We follow the interpretation of Cg.

The meter is *upajāti*.

7. "*kimkaras*": For Hanumān's fight with the *kiṃkaras* see 5.40.23–34.

"my five field marshals" *pañca senāgrayāyinaḥ*: See *sarga* 44.

"sons of my minister" *amātyaputrāḥ*: See *sarga* 43.

"the *rākṣasa* Jambumālin" *jambumāli rākṣasaḥ*: See *sarga* 42.

Following verse 7, D3 (inserts after line one of 1009*), 5,7–9,S insert one additional line [1007*] that continues the list of those slain: "And my well-equipped troops along with their horses, elephants, and chariots."

8. "Prince Akṣa": See *sarga* 45.

"trust" *sāraḥ*: We follow Cg, Ct (first interpretation) in understanding this word in its less common meaning of "high opinion" (*utkarsapratyayaḥ*, Cg and *utkarsabuddhi*, Ct). Other commentators and Ct (second interpretation) understand it in its more common meaning of "strength" (*balam*). The sense of the passage would, in this second case, therefore be something like "Unlike you, the other did not have the strength that I

do." Cr notes that this suggests that Indrajit will not be killed in his encounter with Hanumān. Cs argues that we can read the enclitic *me* as either the genitive or dative, so that the sentence can mean either "the strength that I have" or "the strength that pleases me." Cf. verse 9 below.

9. "great strength . . . cunningly employed" *matıman mahad balam*: We follow the lead of Cg, who glosses *śāriram*, "bodily strength," that is associated with praiseworthy intellect. The vulgate (represented by D7,9), including the printed texts of Ct, read instead *nihatam mahad balam*, which yields the meaning "great army that has been destroyed."

"strength . . . power . . . valor" *balam . . . prabhāvam . . . parākramam*: Cg, Cm attempt to differentiate the meanings of these three roughly synonymous terms. According to them, the first means "physical strength"; the second, "inner strength" (Cg) or "greatness" (Cm); and the third, "heroism, valor."

The meter is *upajāti*.

10. The verse is syntactically awkward and somewhat elliptical. Our interpretation basically follows the explanation of Cm, Cg, the only two of our commentators who follow the reading as it is found in the critical text.

"when you leave here" *gate*: We follow Cm, who glosses *ito nirgate*, "when you have gone away from here."

"encounter him" *saṃnikṛṣṭe*: We follow Ct, Cg, Cm, who understand "when you reach the monkey Hanumān."

"destroyer of your foes" *śāntaśatrau*: Cg explains "one whose nature is to subdue his enemies." A few southern manuscripts (D7–9,T1), including the texts of Ck, Ct, Cr, Cs, read the nominative *śāntaśatruh*, which the commentators then construe with Hanumān in the sense of "he who is quiet after killing his enemies." With this reading, the sense of the verse shifts to mean "you must act in such a way that he who is now resting after killing his foes is neutralized, i.e., destroyed." This interpretation occurs in the translations based on the text of Ct. Ck defends this reading as *pāṅktah*, 'authentic.' "

After 10, D3,5–7,S insert a passage of eight lines [1011*]: "Hero, troops, even in large numbers, will be destroyed, nor can you approach that enormously powerful warrior with the *vajra* in hand. Not even Māruta, the wind god, possesses speed such as his; and he who is like Agni, the god of fire, cannot be slain by any weapon. Reflecting fully on this matter, focus your mind on the accomplishment of your own exploits. Remembering the divine power of this bow, go forth and accomplish a splendid deed." The verses are difficult and obscure. There is disagreement among the commentators over not only the interpretation of line 1 but even over where to mark the word boundaries. Some commentators (Ct, Ck) read *ganaśo cyavanti* (note irregular sandhi) in the sense of "[armies] in their hosts will fail." Cg reads *ganaśoci avanti*, "[armies will not] avail against him who causes grief to the hosts." Cm gives both alternatives, while Cs provides not only these two alternatives but numerous other ingenious ways of breaking up and interpreting the verses.

11. The translation follows the interpretation of Cg, who explains: "The impropriety suggested in the first half of the verse derives from the fact that Indrajit is a youth. However, the texts on statecraft do sanction a king sending his own kinsmen first."

"best of strategies" *matıh śresthā*: D7–9,G3,M1, and the texts of Ck, Ct read instead the vocative *matiśrestha*, "wise one," a reading that is defended as authentic (*pāṅktah*) by Ck. Commentators and translators who follow this reading still have to provide a phrase to the effect that the plan is not proper.

12. "remember" *boddhavyam*: We follow Cg. See below for how Ct understands the word differently. Some manuscripts (Ś1,Ñ,V,B,D1,3,4,6,8,10,11,M3, as well as Crā, Cm) read *yoddhavyam*. According to Ct, "certain commentators" explain the verse with this reading as follows: "You possess expertise in battle conducted with various types of weapons. Therefore, you must fight and you must desire victory." This is more or less the explanation given by Cm.

"various weapons" *nānāśastraiḥ*: D7,9 as well as the texts of Ck, Ct, Cr, Cs read instead *nānāśāstreṣu* (D3,G,M1 *-śāstraiḥ*) "in the various branches of traditional learning." Ct (as does Ck and apparently Cs) understands this reading as a reference to the various texts on *dharma*, *artha*, *niti*, and so forth and then takes the gerundive *boddhavyam*, which, following Cg, we translate as "remember" in the sense of "acquired." This interpretation is reflected in the translations of those who follow Ct. Ct has two alternative explanations of the significance of this phrase. The first is that whoever wishes victory in battle must acquire learning in the various branches of knowledge. (So, too, Ck, Cs.) The second is that a warrior must acquire whatever expertise in the *śāstras* his enemy possesses.

"truly desire" *kāmyah*: In connection with his first alternative explanation of the verse, Ct offers an interpretation of this term according to which a will to win is essential. He states: "Even if one is familiar [with the *śāstras*], he must desire victory, that is, he must undertake battle with the belief, 'I will be victorious,' but not with the attitude, 'Such an enemy should be avoided.' "

13. "his courage unfailing" *adīnasattvah*: Literally, "whose spirit was not dejected." D7–9 and Ct read instead *atitvarena*, "with great alacrity," a reading that is reflected in most translations that follow his text.

The meter is *upajāti*.

14. "by his dear companions" *svaganaiḥ*: Ct explains that the reference is to the other *rākṣasas* of Rāvaṇa's court.

15. "days of spring tide" *parvasu*: See note on 5.1.9. Cf. note on 5.57.16.

16. "lions" *vyālaiḥ*: The lexical range of this term has given rise to a variety of interpretations on the part of commentators and translators alike. The word, whose fundamental meaning is "wild, savage, predatory," can and does refer to a variety of dangerous or predatory animals. Ct, Ck gloss *sarpaiḥ*, "snakes," an interpretation followed by Simon (1934, p. 178) and Roussel (1903, p. 607). Cg explains that the term refers to predatory beasts, which, in this case, means "lions." He cites the *Amarakośa*, which allows the meanings "snake" and "savage animal," but chooses the latter, in the sense of "lions," on the grounds that "lions are the mounts of the *rākṣasas*." This interpretation is echoed by Shastri (1957, p. 450) and Gorresio (1856, p. 69). Cm merely glosses "savage beasts," in which he is followed by Raghunathan (1981, p. 458). Other animals suggested by translators include "leopards" (Tapasyananda 1983, p. 203), "tigers" (Gita Press 1969, p. 1291), and "horses" (Dutt 1892, p. 1033). All of these, with the possible exception of Dutt's "horses," are plausible. It is perhaps less likely, however, that snakes were intended because of the awkwardness of visualizing such beasts as draft animals. Cf. 5.47.2–4 and note on *vyāla*.

"matched in their paces and swift as Garuḍa, the king of birds" *pakṣirājopamatulyavegaḥ*: The compound contains the awkward sequence of the more or less synonymous adjectives *upama* and *tulya*. We have followed the suggestion of the majority of the commentators in reading the underlying compound as a *karmadhāraya* whose final element, *vegaiḥ*, "speed," is modified by two adjectives, "equal to that of Garuḍa, the king

of the birds," and "equal [to each other's]." The idea, as explained by the commentators, is that the lions' speed is both equal to that of Garuḍa and equal to that of each other. Cv, who provides the same explanation, also gives an alternative whereby the two words are used in the same sense to make the meaning crystal clear.

18. "the twanging of his bowstring" *jyāsvanam karmūkasya ca*: Literally, "the string-sound of his bow." Cg is uncomfortable with the syntax of this expression and offers two alternative remedies: 1) the word *jyā*, "bowstring," is a separate word that has lost its genitive ending, yielding "the sound of his bowstring and of his bow"; 2) one needs to supply a second, separate word, "*svanam*" governed by the genitive *karmūkasya*, yielding "the sound of his bowstring and the sound of his bow." We are not persuaded by Cg's argumentation since it is not clear what sound a bow makes as distinguished from the conventional sound of the twanging bowstring, which is a typical epic mode of challenge.

20. Darkening of the horizons and the howling of wild animals are stereotypical portents of calamity in the epic literature. See *MBh* 16.1.1–6. See, too, 1.73.6–14; 5.25.18–25; 5.40.2. Cf. 5.25.10–17 and notes. For a discussion of omens in the *Rāmāyaṇa*, see Sharma 1971, pp. 177–79; Vyas 1967, pp. 145–51, especially pp. 148–49; Guruge 1960, pp. 227–32; Dange 1986–1990, pp. 445–51; and *AgniP* 230–31. Cf. Kapadia 1967.

"fierce beasts" *mṛgāś ca raudrāḥ*: Cr, Ct identify the animals as jackals, etc. Ck agrees but adds birds such as crows, etc. See *AgniP* 230–31. Cf. Kapadia 1967, p. 259.

The meter is *upajāti*.

21. "the great seers, who follow the orbits of the heavenly bodies" *maharṣayaś cakracarāḥ*: This phrase is repeated from 5.45.38, where this same group of seers assembles to witness the dual between Hanumān and Akṣa. See the note ad loc. for the explanations of the term *cakracara* given by the commentators there. With respect to the present verse, some of the commentators, e.g., Ck, Cm, reiterate their previous explanations, while others now offer completely different ones. Thus, Ct now understands *cakracarāḥ* not as an adjective modifying *maharsayah* but as a noun in the sense of "planet, heavenly body" (*grahāḥ*). Cg departs still more radically from his earlier explanations, now understanding the adjective in the sense of "traveling or moving in groups." See note on 5.45.38.

"crying in great delight" *vinedur uccaih paramaprahṛṣṭāḥ*: Ct, Ck indicate that the screeching of the birds constitute a good (*śubham*) omen as opposed to the evil omens mentioned in the previous verse. For another example of conflicting omens, see 1.73.9–10. See note on verse 20.

The meter is *upajāti*.

24. The meter is *upajāti*.

25. The meter is *upajāti*.

26. "long" *susaṃtatān*: Literally, "greatly extended." Some of the translations that follow the text of Ct, Ck take this adverbially and render "incessantly" (Dutt 1892, p. 1034) and "continuously" (Gita Press 1969, p. 1292). This follows the suggestion of Ct, who glosses *aviratān*. Cr glosses *atidṛdhān*, "exceedingly firm." At least two translators, e.g., Shastri (1957, p. 451) and Roussel (1903, p. 608) understand the adjective to mean "beautifully fashioned." Simon (1934, p. 179) renders "*nach allen Seiten hin*," seemingly reading the variant *samantatah* found in Ś1,Ñ1,V1,B3,D1,2,4,10,11, and in the north-western recension (Lahore Edition, 1940, 46.26 = 44.27). G2,M3, and printed editions of the text of Cg (VSP, KK, Tapasyananda's edition) read the ambiguous *samnatān*,

the only plausible meaning of which, in this context, would be, perhaps, "rounded, tapering." Compare *KumāSaṃ* 1.34, *samnatāṅgī*. Curiously, the translators who follow this text—Raghunathan and Tapasyananda—seem to ignore the term.

27. The words "battle drums" and "Hanumān" are added for the sake of clarity.

"*mṛdaṅgas, bheris,* and *patahas*": A *bherī* appears to be specifically a war drum. Both the *mṛdaṅga* and the *pataha* are types of drums. See Vyas 1967, p. 229 and 5.8.36 and note.

28. "celebrated marksman's" *abhilaksasya*: Literally, "noteworthy." The commentators agree that this term and its variant, *abhilakṣya* (Ct, Ck, Cr), refer to Indrajit's fame as an archer.

"spoiling his aim" *moksayaṃl lakṣyasaṃgraham*: Literally, "evading the grasp of his aim."

29. "stretch out his arms" *prasārya hastau*: The placement of the dependent clause between the two independent clauses governed by *samabhivartata*, "would stand," and *utpapāta*, "leap up," is slightly ambiguous. Our translation follows most commentators and translators who connect it more closely with the latter, thus making Hanumān extend his arms for the purpose of jumping upward. It is possible, however, both syntactically and contextually, to read the clause with the prior verb. In this construction, Hanumān would be holding out his arms tauntingly prior to leaping out of the way of Indrajit's arrows.

30. The meter is *upajāti*.

31. "equally invincible" *parasparaṃ nirvisahau*: Literally, "mutually unbearable."

The meter is *upajāti*.

32. "in vain" *mogheṣu*: Among the commentators, only Cv accepts the critical reading, which he asserts is correct. Crā, Cm note it as a v.l., with only the former explaining it. These two and all remaining commentaries that mention the term read *amoghesu*, "unfailing," renditions of which appear in virtually every translation. As explained by the commentators, the idea of this reading is that even though Indrajit's arrows are unfailing in the sense that they strike Hanumān, they are unable to kill him. Cr likens the situation to that of an elephant pelted with garlands.

"focused his thoughts in deep concentration" *samādhisaṃyogasamāhitātmā*: Our translation generally follows the interpretations of Ct, Ck, Cr, the first two of whom explain that Indrajit is concentrating in order to understand the true nature of his opponent. Cg, Crā, Cm understand *samādhi* not as "mental concentration" but as "focus on the target" i.e., Hanumān, and *saṃyoga* as "fitting the arrow to the bow." They thus see Indrajit, perplexed at his failure to hit or kill Hanumān, as focusing with even greater concentration on his archery. Given the following verse in which Indrajit, rather than shooting further, comes to a conclusion regarding the impossibility of killing Hanumān, this interpretation seems considerably less plausible than that of Ct, Ck, Cr.

The meter is *upajāti*.

33. "impossible to kill" *avadhyatām*: Ck proposes an alternative way of understanding the phrase to allude to the impropriety of killing Hanumān since he is a messenger. This seems less plausible, as Indrajit has no way of knowing (except perhaps for his meditation in the previous verse) who or what Hanumān is.

"rendered immobile" *nigacchet*: We follow the explanation of Ct, who glosses *niścesto bhavet* although this is a somewhat forced interpretation of the verb. It would appear that Ct has derived his explanation from the adjective *nirvicestah*, "immobilized," in

verse 36c. Compare the reading of Ñ2,B1,2,4,D5,6 *na gacchet*, "that he might not move." Cg proposes *nicatāṃ gacchet*, "[how might he] be brought down."

The meter is *upajāti*.

37. "not even the slightest pain" *vigatālpavegaḥ*: We follow the interpretation of Cm, Ct, Ck, who understand *vegaḥ*, normally "power, force, speed," in the sense of *pīḍā*, "pain, oppression." Cr, somewhat idiosyncratically, explains "*vigato nivṛtto 'lpavego yasmān mahāvega ity arthaḥ*" that is to say, "one from whom small power had departed, in other words, a mighty being (*mahāvegaḥ*)." Most translators follow Ct's explanation. However, at least two—Tapasyananda and Roussel—prefer to take *vegaḥ* in its primary sense; thus Tapasyananda offers "his speed arrested" (1983, p. 206) and Roussel, "*Qu'il ne lui restait plus la moindre force*" (1903, p. 609).

"of the Lord" *prabhoḥ*: Virtually all commentators and translators understand this to be a reference to Brahmā. Cr alone sees it as a reference to Rāma.

"grace" *-anugraha-*: Jhala in his critical note (1966, p. 490) refers his readers to vulgate 7.36.20 (= 7.36.19) in which Brahmā grants immunity from all *brahmadandas* to the child Hanumān. Ct, Ck, Cr, Cm refer to a promise on the part of Brahmā that Hanumān could be immobilized by his weapon only for a very brief moment. See note 40 below. Cf. 7.36.21, where Hanumān acquires general invulnerability to divine weapons. See Introduction, pp. 40, 55. Cf. note on 5.37.37.

The meter is *upajāti*.

38. "Recognizing": Our translation follows the suggestion of Cg, Cm, who, respectively, supply the gerunds *viṃñāya* and *viditvā* to turn *pādas* ab into a subordinate clause. Cr, in a similar vein, proposes reading both *astra-*, "missile," and *varadānam*, "boon," as separate objects of *cintayāmāsa*, "recalled."

See note 37 above.

39. "Because of the power . . . unable to free myself" *na me . . . śaktir asti vimokṣane . . . prabhāvāt*: There is a certain ambiguity here and in the following verses as to whether Hanumān is physically unable to free himself from the Brahmā weapon or simply morally unable to transgress the authority and power of Brahmā. The ambiguity is carried through into the word used to explain Hanumān's incapacity, *prabhāvāt*, "power," which can have the sense of "physical power" as well as "majesty, authority, dignity."

"father of the worlds" *lokaguroḥ*: We take the word *guru-* here in its common sense of "father, elder."

"used in such a fashion" *evam evam vihitaḥ*: Cg, Cm, who show the variant reading [*ity*] *evaṃ matvā*, "having reflected in this fashion," would understand that we should supply the words "by Indrajit" to complete the sense of *vihitaḥ*, i.e., "used by Indrajit." Ct makes a similar suggestion, supplying merely the pronoun *anena*, "by him." Our transcript of Ck has a slightly enigmatic *alpam vihitaḥ*, which yields something like "partially deployed."

40. "considering that he would momentarily be able to free himself" *vimokṣaśaktim paricintayitvā*: We follow Ct, Cr, Ck in supplying the ellipsis by reference to a condition of Brahmā's boon whereby Hanumān would be subject to the power of the missile only momentarily. This aspect of Hanumān's boon is apparently not known to the *Uttarakāṇḍa* story. Cf. *Uttarakāṇḍa* 36 and note 37 above.

"will" *ājñām*: Literally, "command, order."

See note on verse 38 above concerning the ambiguity in the verse.

41. Brahmā, Indra, and Vāyu are the same deities that present Hanumān gifts at 7.36.12ff. See, too, note on 5.30.2.

43. "after due consideration" *samīkṣyakārī*: Literally, "he who acts after deliberation," so Ct, Cr.

"roared" *nanāda*: Ct, Ck suggests that Hanumān howled as if in pain, while Cr says he made a sound appropriate to his species.

The meter is *upajāti*.

45. "capture" *abhigraham*: Only two manuscripts (D7,9) of the critical edition read the alternative *abhigarhanam*, "insult, abuse." This, however, is the reading of the popular and influential text of Ck (and Cr) and thus shows up in virtually all of the translations consulted.

The meter is *upajāti*; *pāda* a is hypermetric, its meter *vaṃśasthavila*.

47. "now bound by other means, still seemed to be under the power of the divine missile" *anyena baddho hy anuvartate 'stram*: As is made clear in the following verse, Hanumān seems unaware that he is no longer constrained by the Brahmā missile. Printed texts of Cm, Crā (VSP, KK) as well as manuscripts of the critical edition (G3,M1,3) and the text of the northwest recension (Lahore edition) insert a negative particle at various places in the clause, which yields the sense "bound with those other bonds, he was no longer under the power of the divine missile." Ck notes this as a variant. Many northern manuscripts (Ñ2,V,B,D6) and Gorresio's edition substitute 1022* for 47cd. In this half verse, it is Indrajit himself who releases Hanumān from the power of the Brahmā missile, although the monkey is unaware of his liberation.

The meter is *upajāti*.

48. "We are all in grave peril" *saṃśayitāḥ sma sarve*: Ct, Ck, relying on another common meaning of *saṃśayita*, interpret "our victory is doubtful."

The meter is *upajāti* with a hypermetric first *pāda*, like that in verse 45 above.

49. "But Hanumān did not realize that he had been released by the divine missile" *astrena hanumān mukto nātmānam avabudhyate*: Literally, "Released by the divine missile, Hanumān did not know himself." We understand the phrase to be elliptical and in need of an adjective such as *muktam*, "released, freed." The commentators disagree as to whether Hanumān is really unaware that he has been freed from the *brahmāstra* or whether he merely feigns ignorance as part of his strategy to engage Rāvaṇa in conversation. Our translation follows Cg, who takes the former position. Ct, Ck argue that since liberation from a powerful *astra*, like the liberation of a celestial body from the eclipse demon Rāhu, cannot be an imperceptible or occult phenomenon, Hanumān must be aware of it. They argue that the verb *avabudhyate*, "realize," must be understood as causative despite its simplex form (*antarbhāvitanyarthatayā*). They then interpret it to mean "Hanumān did not display, that is, make known, the fact that he was no longer immobilized by the *astra*." The various translations, like the commentators, differ in this respect.

50. "sticks and fists" *kāsthamuṣṭibhiḥ*: Among the commentators, apparently only Cg, Cm, Crā share the critical reading. Translators whose texts have this reading interpret the compound either as a *dvandva*, as we have done, ("with firebrands and with fists" Tapasyananda 1983, p. 207; "*pugni e mazzapucchi*" Gorresio 1856, p. 71), or as a *samastaviṣayopamā* (see Gerow 1971, pp. 167–68), thus Raghunathan (1981, p. 461) "fists which fell as logs of wood." The texts of Ct, Ck (D7–9) read instead *kālamuṣṭibhiḥ*, which translators have rendered variously depending on whether they interpret *kāla-* as "black" ("*poings noirs*" Roussel 1903, p. 610) or "death, time" ("severe fists" Gita Press

1969, p. 1261; "fatal boxes" Dutt 1892, p. 1037). Simon (1934, p. 182) offers the idiosyncratic "*grausamen und gemeine Fausten*," while Shastri (1957, p. 453) ignores the issue entirely, translating simply "fists."

51. The meter is *upajāti*.

53. "Who is his master" *ko vyapāśrayaḥ*: Literally, "Who is his support?" Ct suggests for his variant *abhyupāśrayaḥ*, "through whose support is he so fearless"; Cr glosses the same reading as *sevyaḥ*, "master."

55. The meter is *upajāti*.

58. "eyes rolling and red with rage" *rosasamvartitatāmradṛṣṭiḥ*: See 5.20.30 and note.

"directed . . . to question him" *samādiśat taṃ prati*: Literally, "directed with respect to him." The next verse bears out Cr's gloss, *praṣṭum ājñāpayat*, "ordered [them] to question."

"noble of lineage and exemplary in conduct" *kulaśīlavrddhān*: Literally, "advanced in family and conduct."

The meter is *upajāti*.

59. "his mission, its purpose, and the instigator of the purpose" *kāryārtham arthasya ca mūlam*: The translation follows Ck, Ct, Cr, who understand *kāryārtham* as a *samāhāradvandva* and *mūlam*, literally, "root," to refer to the person who had sent Hanumān on his mission, that is to say, Sugrīva. Cm appears to read the compound as a *tatpuruṣa* in the sense of "purpose of your mission" in which case Hanumān is asked only two questions. See 5.53.6.

"began his response by saying" *ādau nivedayāmāsa*: Literally, "reported in the beginning."

The meter is *upajāti*.

Sarga 47

1. "amazed at his exploit" *karmaṇā tasya*: In using only the pronoun *tasya*, the text fails to specify whose exploit has amazed Hanumān, and this has occasioned some debate among the commentators, as Jhala (1966, p. 490) has called to our attention in his critical notes. Ck, who is followed by Ct, argues forcefully that the reference is to Indrajit and that "the other [commentator, i.e., Cg]," who claims that the reference is to Rāvaṇa, is wrong because thus far Rāvaṇa has not performed any astonishing feats that Hanumān has witnessed. Cg, Cm, Cs, Cr all understand the pronoun to refer to Rāvaṇa but differ somewhat in their explanation of which feat of his could have astonished Hanumān. Cr claims that it is the abduction of Sītā. Cg, followed by Cm, argues that Hanumān is amazed by Rāvaṇa's action of having had him bound and dragged before him through the agency of Indrajit without ever leaving his throne despite his, that is, Hanumān's, effort to draw him into battle. Cs, least persuasively of all, claims that the feat in question is getting Hanumān to speak before he [Rāvaṇa] does. Although Ck's point is well taken, we think that—given the context—the reference is more likely to be to Rāvaṇa than to Indrajit.

2–14. "wore": This has been added in order to provide a verbal element to verse 3, which consists almost entirely of instrumental plurals. An alternative suggested by Cr, Cg is to read the verse with the participle *bhrājamānam*, "resplendent," from the previous verse.

"made up largely of priceless gems" *mahārhamanivigrahaḥ* (3b): The translation follows the suggestion of Ct, Ck, who gloss *vigrahaiḥ* with *pradhānasvarūpaiḥ*, evidently taking the

term in its common sense of "body." Cr explains quite differently, interpreting *vigraha* as "separation, disjunction," and the compound as "characterized by appropriate intervals."

"fastened with diamond pins" *vajrasamyogasamyuktaih* (3a): We follow Cg, Cm. Ct, Ck understand "connected to diamonds." Cr understands "appropriately connected with arrangements (settings) of diamonds."

"designs" *bhaktibhih* (4d): These are ornamental lines or patterns traced on the body with cosmetics. Ct, Ck describe them as "a kind of arrangement similar to the three sectarian marks of sandalpaste worn by Śaivites on their foreheads." Cm describes them as "a kind of arrangement of lines of musk and so on." Cg explains the phrase *svanuliptaḥ* (v.l. for *-am*) . . . *bhaktibhiḥ* as "anointed in such a way as to form lines."

"ten . . . heads" *śirobhir daśabhiḥ* (6a): Ct remarks that we are to understand that at the time of seeing Hanumān, (the normally one-headed) Rāvaṇa had taken on his ten-headed battle form. See 5.8.13,19 and notes; cf. 3.30.8.

"savage beasts" *-vyāla-* (6c): The word can also mean snakes and is, in fact, so interpreted by Cr. See 5.46.16 and note.

"crossed by a bright line of flying cranes" *sabalākam vāmbudam* (8b): Literally, "like a cloud with cranes." The image of a line of white cranes against the backdrop of the monsoon sky is a commonplace both in Sanskrit poetry and Indian painting. Its popularity with the poets is enhanced by the convention that the female birds fly close to storm clouds to be impregnated by them (see *MeghDū* 1.9; but cf. 5.18.28). The image is quite apposite here as an *upamāna* for the string of shining gems or pearls across the dark chest of Rāvaṇa. Ct, Cr record the textually weak (D7–9) and contextually inapposite *sabālārkam vāmbudam*, which yields the sense "like a cloud against the rising sun." This inferior image is rendered in translations that follow the text of Ct, including Shastri (1957, p. 455), Dutt (1892, p. 1037), Gita Press (1969, p. 1298), Simon (1934, p. 183), and Roussel (1903, p. 611).

"armlets . . . bracelets" *keyūraiḥ* . . . *aṅgadaiḥ* (8a;8c): It is difficult to distinguish between these two types of jewelry, both worn on the upper arm, and we have resorted to the slightly incorrect term "bracelet" to make the distinction clearer. Ct understands that they are subtypes of the same kind of ornament. Cr claims that a *keyūra* is a subtype of *aṅgada*. Ck argues that the distinction is that the former (*keyūra*) is a kind of bracelet fastened with a clasp (*parikīlakrtavalayabandha*), while the latter (*aṅgada*) is a type of bracelet that is permanently fastened (*nityavalayabandha*); that is, one supposes, the kind of bangle slipped over the hand. Cg defines *keyūra* as an ornament worn on the upper arm and an *aṅgada* as worn on the forearm (*madhya*). According to Biswas (1985, pp. 105 and 103, figures 53.4, 53.5), the *keura* (*keyūra*) and *aṅgada* were both types of upper-arm ornaments. The *keyūra* was a continuous circle with patterns—crisscross or net—etched into them. They were ornamented with beads or jewels and had one or more rims (p. 103, figure 53.4). The *aṅgada* was shaped like a coil and wound around the upper arm, looking somewhat like a snake (p. 103, figure 53.5). Biswas (p. 105) claims that although men were said to wear *keyūras*, they did not wear *aṅgadas*. See Vyas 1967, p. 217, figure 71.

"five-headed serpents" *pañcaśīrṣaiḥ* (8d): Cf. 5.36.22 and 5.49.21 and notes.

"adorned with jeweled fastenings" *ratnasamyogasamskrte* (9b): The commentators are silent as to the sense of *samyoga*, "conjunction, union," here. We understand similarly to Cg's treatment of the term in verse 3 above. Most translators interpret in the sense of "set with gems."

16. "dazzled" *mohitaḥ*: Literally, "stupefied, perplexed." Cr explains that Hanumān was robbed of his resolution to carry out his assignment.

18. "If this mighty *rākṣasa* lord were not so unrighteous" *yady adharmo na balavān syād ayam rākṣaseśvaraḥ*: There is a difference among the commentators as to how to read the word *adharmaḥ*. We follow the lead of Cr and Ct (second interpretation) in taking *adharmaḥ* essentially as an adjective modifying *rākṣaseśvaraḥ* in the sense of "possessed of unrighteousness" (*dharma ityarṣa ādyayantam*, Ct; *dharmavirodhi*, Cr). Ck, Ct (first interpretation), Cg understand *adharmaḥ* as an independent noun of which the adjective *balavān*, "powerful," is the modifier and thus take the first half of the verse to mean: "If the unrighteousness [of Rāvaṇa] were not so powerful, then the lord of the *rākṣasas*. . . ." Ct, Ck explain *balavān* here to mean "powerful enough to eliminate even such magnificence." Cm differs only in understanding *balavān* as an adjective modifying *rākṣaseśvaraḥ*. Ck makes a very powerful refutation of the alternative constructions of this verse, which he ascribes to "another" (*paraḥ*) and "Yadvābhaṭṭa" (Cg?), respectively. According to him, the first of these constructions is as follows: "If this powerful and unrighteous person were not the lord of merely the *rākṣasas*, he would then be the guardian of the world of the gods as well." Ck refutes this on the grounds that it is "stupid" (*mandam*) and offers a logical deconstruction of the argument. He dismisses the alternative proposed by "Yadvābhaṭṭa" on the grounds that it is illogical.

After verse 18, D5,7–9,S insert one line [1029*]: "Through his cruel and savage deeds that are execrated throughout the world. . . ."

Sarga 48

1. After verse 1, D5–9,S insert four lines [1031*] in which Rāvaṇa expresses uncertainty as to whether Hanumān might be some powerful being he had crossed in the past: "Still when he saw that the monkey was suffused with such energy, his mind was afflicted by doubt, and he thought, 'Could this be Lord Nandin come here himself in the form of a monkey, he by whom I was cursed long ago when I shook Mount Kailāsa? Or, might it be the *asura* Bāṇa?' " The commentators explain that Nandin is the monkey-faced leader of Śiva's *ganas* who, ridiculed by Rāvaṇa for his appearance, cursed him to meet his doom at the hands of similarly monkey-faced creatures. The episode is narrated at 7.16.1–16. The *asura* Bāṇa is described by several of the commentators as the son of the great *asura* Bali. A few of the commentators indicate that he too, like Nandin, was a devotee of Śiva and also had a monkey's face. Cf. *MatsyaP* 187.

3. "purpose" *kāranam*: Literally, "cause." We follow Cr, Ct, Cg, Cm, who gloss *preṣkah*, "who has sent him." Cf. 5.46.59.

After verse 3, D5,7–9,S insert two lines [1032*]: "And ask this evil-minded creature his purpose in coming to my unassailable city and what he hoped to accomplish in fighting with us."

4. "Take heart, bless you" *samāśvasthi bhadram te*: This is a *Rāmāyaṇa* formula to reassure people in distress. Cf. Hanumān's use of the phrase to Sītā at 5.34.2c. Cs remarks on the phrase, suggesting that Prahasta uses it to ingratiate himself so as to prevent Hanumān from destroying all the *rākṣasas* later on.

6. "handsome" *cāru*: A very few manuscripts (D2,5,M3) but including the influential text of Ct, Ck, read *cāra(rūpam)*, "(in the form of) a spy." This reading is reflected in virtually all of the translations consulted, with the exceptions of Raghunathan (1981,

p. 463) and Simon (1934, p. 185). Gorresio's edition (5.46.6) reads *ghora(rūpam)*, "horrible" (unattested in the critical apparatus). He therefore translates "*quell' orribile forma*" (1856, p. 73).

"agent": We have supplied the word, which is articulated as *dūtah* at 7b.

8. "you will be put to death" *durlabhaṃ tava jivitam*: Literally, "your life will be impossible to keep."

9. "tell us": Following the commentators, the verb *kathayasva*, "speak," has been carried forward, as it were, from 8a.

10. "the lord of the *rāksasa* hosts" *raksoganeśvaram*: Several of the commentators remark on the fact that Hanumān ignores Prahasta, who has been questioning him, and speaks directly to Rāvaṇa.

"agent": Once again the word has been supplied.

11. "natural form" *jāthḥ*: Literally, "birth, species."

13. "self-defense" *raksanārtham ca dehasya*: Literally, "in order to protect [my] body."

15. "When I was tightly bound by the *rākṣasas*, the divine missile released me" *vimukto aham astrena rāksasais tv atipīditah*: The verse does not specify the temporal relationship between the two events. We follow Cg, who understands *piḍitaḥ*, normally "pressed, afflicted," in its less common meaning of "bound" and understands the sequence of events to be that specified at 5.46.46–48. Two manuscripts (D7,9) and the texts of Ct, Cr read instead *abhivedıtah* in place of *atıpiḍitah*. Cr then explains the second half of the verse as "Although I had been released by the divine missile, I was still brought here by the *rākṣasas*." Those translators who follow the text of Ct generally offer some variant on this idea.

Sarga 49

2. "orders of Sugrīva" *sugrīvasaṃdeśāt*: Several of the commentators remark upon the fact that Hanumān's statement is not literally true. Cg observes that although Hanumān has not really been instructed by Sugrīva to pass on any particular message, nonetheless all words of a messenger are essentially those of his master. See *AgniP* 241.1–14; *ManuSm* 7.63–68; *ArthŚā* 1.16.

"your brother" *bhrātā*: Sugrīva is, of course, not related to Rāvaṇa. The idea is that they are brothers "in kingship." Ct says that this is a popular usage to indicate amity or affection. In this it must be very much like the common Hindi usage of "*bhai*." Ck, Cr, Cg suggest that the intention is to show that Sugrīva is as concerned as a brother for Rāvaṇa's welfare. Cs makes two additional observations in this connection: First, that this gentle kinship term is to remind Rāvaṇa of his fraternal affection for Vālin, Sugrīva's actual brother; second, on a more menacing note, Cs adds that in using the term "brother," Hanumān is suggesting the propriety of Sugrīva's taking over his kingdom.

3. "advice of . . . Sugrīva" *samādeśam sugrīvasya*: Crā observes that in order to test Rāvaṇa's true intentions, Hanumān improvises a message "on the inspiration of the moment."

"will be for your benefit" *kṣamam*: Literally, "capable, appropriate, fit for." The expression is elliptical. We follow Ct, Ck, who understand "productive of happiness or well-being," and Cg, who glosses "an effective means for betterment."

7. "got lost in the woods" *vane nastā*: Note how delicately Hanumān approaches the subject.

8. "Sugriva" *sugriveṇa*: Several of the commentators are disturbed by the reference to Sugriva in the third person, since Hanumān's words are supposed to be a repetition of Sugriva's own utterance. Thus, Ct, Ck suggest that because of the reference, we can tell that these are not really the words of Sugriva's message; otherwise he would have said, "he met with me." Cg suggests a variety of possible resolutions to this problem. First and most simply he recommends supplying the word *mayā* so that the message would be "he met with me, Sugriva." As an alternative he proposes that in common parlance speakers often refer to themselves in the third person out of an excess of pride. (Cf. Introduction, pp. 26–28.) Next Cg suggests that because the message itself is so important, it would have been originally uttered by Sugriva in this form [i.e., with the word Sugriva], and Hanumān is only repeating it exactly as he heard it. Finally Cg proposes that since the real purpose of Sugriva's message is to serve Rāma's ends, the message, in order to be most effective, must clearly stress the alliance and so forth that bind Rāma and Sugriva.

9. "Rāma": The proper noun has been added to clarify the English.

10. "apes and monkeys" *haryṛkṣānām*: See note on 1.16.10 and Goldman 1989. See 5.3.16 and note.

After this verse, D5,7–9,S insert two lines [1041*]: "This was the same Vālin, a bull among monkeys, whom you knew previously. He slew that monkey in battle with a single arrow." Several commentators note that in mentioning the death of Vālin, Hanumān is subtly indicating to Rāvaṇa the power of Rāma.

12. "down below and even up in the sky" *adhaś copary ambare*: Cg identifies three locations for the search: *adhas*, *upari*, and *ambara*, that is, "in Patāla, on the earth (*upari*), and in the sky."

14. "legitimate son" *aurasaḥ sutaḥ*: Literally, "born from the breast," i.e., "legitimate." Cg remarks that the term is used to exclude the notion that Hanumān might have been born to a wife of Māruta by someone else. In fact, he is such a son (*kṣetraja*) of Kesarin, Māruta being his biological father. See 5.33.75 and 5.56.113 and notes. See 7.35.19–20. See S. Goldman 1995.

"I have come here, anxious to find her, . . . leaping the ocean" *samudram laṅghayitvawa tām didṛksur ihāgataḥ*: Ś1,Ñ,V,B,D1–4,6,10,11 omit this line (14ef). As all northern manuscripts omit this verse, its inclusion in the critical text must be seriously called into question.

"her" *tām*: Although most printed editions consulted that have this verse read with the critical edition, GPP, the Gita Press, and several commentators (Ck, Cm, Ct) mention a variant *tvām*, "you." Two of them, Ck, Cg, indicated that they prefer this reading. The proofs of the Mysore edition of Kataka's text, kindly made available to us by Professor Shivaganesh Murty, Director, Oriental Research Institute, Mysore, show *tām* crossed out and replaced with *tvām* in the margin. The interpretation of the second-person pronoun as given by Ck, Ct, Cm is that Sugriva had instructed Hanumān to see his "brother" Rāvaṇa, who—because of his vast knowledge of what goes on in the world—would be able to tell him Sītā's location. Cg indicates that the reading *tām* is appropriate, while Cr comments upon it with no reference to the variant. The variant *tvām*, although demonstrating very weak manuscript support (D7,G2,3), is found in those translations that follow the text of Ct.

After 14, D5,7–9,S insert one line [1043*]: "And as I wandered about, I happened to see the daughter of Janaka in your house." Ck, Cm suggest that Hanumān is representing his accidental discovery of Sītā in Laṅkā as similar to the falling of the Ganges on a crippled person, evidently a maxim representing blind chance.

15. "hoarded up a great treasure of asceticism" *tapaḥkṛtaparigrahaḥ*: The interpretation of this compound is made somewhat difficult by the range of meanings of the word *parigraha*. In the present context, three of the principal meanings, "property," "wives," and "acceptance," have been used by commentators and translators; moreover, the first of these has been used both literally and, as we have done, metaphorically. Ct, Cr understand that Rāvaṇa has literally acquired property (wealth, grain, etc., Ct) through the power of his austerities. Cg provides two interpretations, either "you have accepted austerity" or "you have been taken by austerities, that is, you are a spontaneous ascetic." Ck understands "in your austerity you have taken a wife, that is, married." Gorresio in his note 43 (1856, p. 347) quotes Cl (Lokanātha), principal commentator of the Bengali recension, to very similar effect. Cl, according to Gorresio, understands *tapah* here in the sense of *dharmaḥ*, giving a meaning of "who has acquired his wife in a righteous fashion." Gorresio himself, however, rejects this interpretation on the grounds that it accords very badly with the general character of Rāvaṇa as stated by the *rākṣasa* himself at the beginning of Gorresio's *sarga* 22 (= critical edition *sarga* 18), in which he claims that it is the traditional practice of *rāksasas* to acquire their wives by means of rape. Gorresio's (1856 p. 75) own translation is "*Con ardue austerità hai conseguito grande stato*" (With arduous austerity you have attained lofty status). Gorresio, in his note, argues that the word *stato*, "state, status," in its larger significance, seemed to him to correspond precisely to the word *parigrahah* as used here. Cm appears to take *parigrahah* as we do, metaphorically, explaining simply "the meaning is 'endowed with great austerity.' " We believe that the usage is similar to that of the very common epithet of ascetics, *tapodhana*, literally, "he whose wealth is austerities." See verse 22 below. For similar usages, see 5.9.36 and 5.53.24 and notes.

16. "contrary to righteousness" *dharmaviruddheṣu*: Several commentators take this rather specifically. Thus, Cr explains "contrary to the actions enjoined in the *vedas*," while Cg says "contrary to the *dharmaśāstras*."

"utterly self-destructive" *mūlaghātisu*: Literally, "root-destroying." Ct observes that "the real meaning of this is that someone who is utterly destroyed is unable to take any remedial actions."

17. "directed by the wrath of Rāma" *rāmakopānuvartinām*: The construction leaves a slight ambiguity as to whether Rāma is also represented as firing arrows here or merely directing Lakṣmaṇa to do so.

18. Cr observes that the thrust of this verse is to suggest to Rāvaṇa that even were he to expiate his sin in a subsequent birth, he would never achieve happiness unless he secured the grace of Rāma.

19. "beneficial in the past, present, and future" *trikālahitam*: Literally, "beneficial for the three times." Ct, Cm offer a detailed breakdown of the relevance of returning Sītā to each time. "It is beneficial for the past in that it would erase a prior offense, in the present because it permits him to retain sovereignty, and in the future because it will bring good fortune."

20. "well-nigh impossible" *durlabham*: Literally, "difficult to accomplish." Several of the commentators explain that finding Sītā was beyond the capacity of the other monkeys.

21. "like a five-headed cobra" *pañcāsyām iva pannagīm*: Literally, "like a five-mouthed she-cobra." Several of the commentators note that the simile serves to inform Rāvaṇa that Sītā will destroy him and his city with the fire of her grief, just as a cobra would with its fiery venom. Cs sees the five heads as a reference to the five principal characters who will ultimately bring about Rāvaṇa's downfall, viz., Rāma, Lakṣmaṇa, the king [Sugrīva], Hanumān, and Sītā. As an alternative, Cs reads *pañca*, "five," as an adjective, "spread or extended" and thus takes the compound to mean "with mouth agape." See 5.36.22 and 5.65.8 and notes; cf. 5.47.2–14 (verse 8).

22. "confined . . . assimilated" *jarayitum*: The verse is awkward to translate. The image underlying the trope is clearly that of digestion, which, in the case of poisoned food, is either insufficient to prevent the death of the person who has eaten it or, perhaps, insufficient to retain the food, which is therefore ejected through vomiting. In order to make the translation comprehensible, we have rendered the infinitive *jarayitum* twice. This more or less follows the lead of Cr, who glosses *gopayitum* "to keep/guard, protect."

"power of digestion" *ojasā*: Literally, "strength, power." Ct, Ck, Cm gloss *āhāraśakti-balena*, "power of digesting food." Cg is more specific, reading the term differently with respect to the *upameya* and the *upamāna*. Thus, with respect to the gods, he glosses *pratāpena*, "valor, martial power," and with respect to food, *jāṭharāgninā*, "digestive fire."

23. "fruits of your righteousness . . . longevity" *dharmaparigrahaḥ . . . ātmaprāṇaparigrahaḥ*: Here, as at verse 15 above, the interpretation depends on the value given to the polysemic word *parigrahaḥ*. For the first term we follow the general sense suggested by Cg, who glosses *dharmaphalam*, "fruits of *dharma*," and by Ct, Cr, who gloss *dharmasādhyaḥ* and *dharmasādhakaḥ*, respectively. Both these commentators agree that the term refers to Rāvaṇa's sovereignty. All commentators agree that the sense of the second term, literally, "possession of one's own life breaths," means "longevity." Cs has alternative explanations for each occurrence of *parigraha*. His first interpretation for *dharmaparigrahaḥ*, *dharmasaṃcayaḥ*, "accumulation of righteousness," is similar to that of the other commentators. His second is the only one we find in the commentaries to understand the term in its common meaning of "wife." He proposes that the reference is to Mandodarī because of the auspiciousness of a virtuous wife who is a means of the accomplishment of *dharma*. He thus sees the term as a synonym of the common expression *dharmapatnī*. His first explanation of the second occurrence of the term *parigrahaḥ* is similar to that of the other commentators. As an alternative he proposes taking it in yet another of its meanings, "removal," in the sense of *tvatprāṇanirṇojakaḥ*, "he/she who will end your life." Cf. 5.9.36 and 5.53.24.

24. "may be relying" *anupaśyati*: Literally, "keep in mind."

"a major exception with regard to that" *hetus tatrāpy ayam mahān*: Literally, *hetus* means "cause, means, mode, manner." The phrase is highly elliptical. Ct, Ck, Cr take *hetu* in the sense of "cause, basis," understanding "there is a major reason for your invulnerability." We follow Cg, Cm, who, we believe, correctly understand the term as a reference to the exception to Rāvaṇa's boon of invulnerability that will be made more explicit in the following verses. The translators tend to follow the interpretation of either Ct or Cg. Thus, Roussel (1903, p. 616), Shastri (1957, p. 458), Gita Press (1969, p. 1302), and Dutt (1892, p. 1042) follow Ct; and Tapasyananda (1983, p. 215) and Raghunathan (1981, p. 466) follow Cg, as does Simon (1934, p. 189), although elsewhere he tends to follow Ct. For Rāvaṇa's boon, see 1.14.12ff.; 3.30.17–18; *Uttarakāṇḍa*,

sarga 10ff.; and *MBh* 3.259.22ff. For a discussion of the boon motif and its conception in the Vaiṣṇava *avatāra*, see Pollock 1991, pp. 21–43.

25. "human" *mānuṣaḥ*: The word is marked as uncertain in the critical edition, but on the basis of the texts collated for the critical edition this appears to be the appropriate choice. It does, however, have weak support, apparently occurring only in a few southern manuscripts (T2,G1,2,M1). Nonetheless, it presents a slight contextual problem to which attention is called by Cg, Cr, Cm. The problem is, as Cg and others quote from the *Uttarakāṇḍa* (7.10.18), that at the time of securing his boon, Rāvaṇa omitted humans from the list of beings who would be unable to harm him. These commentators argue that the correct reading is *rāksasaḥ*, because if one reads *mānusaḥ* there is no applicability to the terms of the boon. The point is that it makes no difference that Sugrīva is not a human. The text of Ct, Ck, Cr substitutes for *pāda* c *na yakso na ca rāksasaḥ* and omits 25cd, which results in a list of only three types of beings: *devaḥ, yaksaḥ, and rāksasaḥ*. The printed editions of GPP and NSP, which primarily follow Ct's text, omit this half verse.

27. The verse is somewhat enigmatic. It lends itself to a variety of different, and even conflicting, interpretations, and the commentators explore at some length the different possible ways of analyzing it. In general, we have been guided by the larger context of the passage to conclude, with Cm's alternative reading, that the basic idea here is as follows: Hanumān is telling Rāvaṇa that although his present grandeur may be the result of earlier virtuous conduct in the form of asceticism and so forth, his later misdeeds are about to catch up with him, and he must soon reap the bitter fruits of his transgressions, despite his earlier virtue. It is also possible, with several commentators, to understand Hanumān to be exhorting Rāvaṇa to the effect that righteous action, e.g., the return of Sītā, can make up for and outweigh earlier iniquity (so Cg). The meaning of the first half of the verse is generally agreed on by commentators and translators alike. It is the interpretation of each of the two final *pādas* that is the source of disagreement.

"Each one gives rise to its own fruits" *tad eva phalam anveti*: Literally, "that fruit alone must follow." The difficulty here, of course, is that the phrase does not specify whether it is the fruit of *dharma* or *adharma* that is under discussion. Cg understands the reference to be to the fruits of *dharma*, "righteousness," alone on the grounds that the *vedas* teach that *dharma* prevails over *adharma*. Cr shares this interpretation. Cs agrees that the reference is to *dharmaphala* but reads the negative particle with the verb in the sense of "the fruits of *dharma* will not serve to protect you." Ck believes the reference to be to *adharma*, "unrighteousness," alone because of the preponderance and gravity of evil in Rāvaṇa's particular case. Ct, Cm understand the reference to be to the fruits of both good and evil actions, and we have followed their lead. We are persuaded by Cm's casting the problem in a chronological frame. He sees the verse as the refutation of a hypothetically posited argument on Rāvaṇa's part that his earlier merits will outweigh his later misdeeds.

"righteousness is unable to outweigh unrighteousness" *dharmaś cādharmanāśanaḥ*: Once again, we follow the explanation of Ct, Cm (second alternative) in carrying the negative particle over from *pāda* a. This position is strongly at variance with that taken by Cg, who, as noted above, argues on the basis of scripture that *dharma* prevails over *adharma*.

28. Cg feels that the verse expresses Hanumān's understanding that in engaging in cowardly behavior [such as the abduction of Sītā] a hero exhausts his store of merit.

"earlier" *tāvat*: Literally, "thus far." We follow Ct, Cr in their interpretation of this term. Cg, Cm understand it in the sense of "entirely" thus implying that Rāvaṇa has completely used up the fruits of his virtue.

30. "but that is for Rāma to decide" *tasyaisa tu vnıścayaḥ*: D5,7–9,G2,3,M2,3, and the manuscripts of Ck, Ct as well as all printed southern editions consulted read *na nıścayaḥ* in place of *vinıścayaḥ*, which yields the sense, "But he [Rāma] has not so decided." This is reflected in all available translations that follow these editions. We have followed the commentators in supplying the name Rāma for clarity.

31. "in the presence" *-saṃnidhau*: Cg remarks that this means that the vow was taken in the presence of the assembly of the elders and that such a vow is inviable.

"apes and monkeys" *haryṛkṣa-*: See Goldman 1989; 1.16.10 and note; 5.3.16; 5.33.48; 5.35.20 and notes; and 5.37.23,24,32.

33. "Kālarātri—the dark night of universal destruction—": According to Ct, Cm describes this figure as "the female energy (*śakti*) of the Lord who brings about universal destruction." Cr explains the term as "the one who determines the moment of the destruction of the *rākṣasas*." Cg merely notes that this is the name of a certain *śakti*, "goddess," and provides a lexical citation from the *Amarakośa*.

34. "take off the noose of Death" *alaṃ kālapāśena*: Literally, "Have done with this noose of Time."

35. "Otherwise": The word has been added to sustain the rhetorical thrust of Hanumān's argument.

Following verse 35, D5–9 (D6 after 34), S insert a passage of twenty-one lines [1048*]. Here Hanumān expands upon the awesome and divine power of Rāma, saying that he is capable of destroying not only Laṅkā but the whole universe as well and of recreating it once more. None of the classes of divine beings are able to withstand him in battle. Rāma is described as equal in power to Viṣṇu and as the lord of the three worlds. Finally, Hanumān argues that not even Brahmā, Śiva, or Indra could protect someone who has merited death at Rāma's hands. Such a passage is strongly imbued with a clear conception of Rāma as a major *avatāra* of Viṣṇu, a fact alluded to by Jhala (1966, p. 490). Cg provides a lengthy commentary on this passage in which he argues that each of the epithets of the great gods is chosen with an eye toward showing their extraordinary powers, which are, nevertheless, inferior to those of Rāma, whom he explicitly identifies as Viṣṇu. Cs is disturbed by the passage's repetition of multiple epithets of the various divinities. His first explanation is that it is for emphasis, as in the case he cites from the *Bhaṭṭikāvya*. In his second explanation, Cs indulges his particular aptitude for breaking up the text idiosyncratically to show that, in effect, each epithet refers to a different divinity. See Pollock 1991, pp. 15–67 and our Introduction, pp. 28–33.

36. "his eyes rolled with rage" *kopavivṛttalocanaḥ*: See 5.20.23 and note.

The meter is *vaṃśasthavıla*.

Sarga 50

2. "Vibhiṣaṇa": The name has been added for clarity. This is Rāvaṇa's virtuous brother, who makes his only previous appearance in the epic at 3.16.20. He will emerge as a major character in the *Yuddhakāṇḍa*.

3. "committed to proper conduct" *kāryavıdhau sthitaḥ*: Literally, "situated in the precepts of duty." Ct, Cr, Ck understand "resolved to do what is proper." In a similar vein, Cg, Cm suggest "resolved upon doing what ought to be done." Cg adds that the sense is, "He is resolved always to distinguish between what is good and what is bad."

4. "soothingly paid his respects" *sāmnā pūjya*: Jhala (1966, p. 490) in his critical note and in his errata sheet (p. 495) indicates that these words, printed without a break between them, should be separated. This yields the irregular gerund *pūjya*, unattested in any of the printed editions consulted. The text of Ct (D9 = GPP 52.4) reads *pūjyam*, which then becomes an adjective modifying Rāvaṇa. Printed editions associated with Cg, Cm show the two words separated by a double *avagraha* (VSP, KK), and Cg himself indicates that the proper division of the words yields *sāmnā- āpūjya*, thus forming a gerund that is keeping with the rules of Pāṇini. It should be noted that GPP's version of Cg erroneously prints *apūjya*, which would yield the wholly inappropriate sense of "not honoring."

After verse 4, D5,7–9,T2,G,M insert two lines [1051*]: "Please pardon me, lord of the *rākṣasas*, and give up your anger. Please be gracious and listen to my words. Virtuous people and great kings of the earth, who know what is proper and what is improper, never execute a messenger."

5. After verse 5, D5,7–9,T2,G,M insert eighteen lines [1052*] in which Vibhīṣaṇa praises Rāvaṇa's righteousness and knowledge of proper royal behavior, continuing to urge him not to commit so egregious an offense as to kill a messenger, who should remain inviolable. Rāvaṇa is only further enraged by his brother's words and responds that there is no crime in putting to death a criminal such as the monkey that he has captured. Vibhīṣaṇa, however, continues to argue against this policy.

6. The meter is *upajāti*.

7. "Mutilation" *vairūpyam aṅgeṣu*: Literally, "disfigurement of the limbs." According to Cr, the reference is to such punishments as cutting off of the nose.

"branding" *laksaṇasamnipātah*: Literally, "conjunction with marks." Cr, whom we follow, understands this to be the marking on the forehead or elsewhere with red-hot iron, etc. Ct notes that "some others understand *samnipāta* in its sense of 'collection' and understand the reference to be to the use of all the preceding punishments at the same time." Ck, like Ct, takes the reference to be to either the individual punishments or the whole set. Ct quotes Cm to the effect that this term is "a combination of marks appropriate to a messenger" (*dūtayogyāṅkanasaṃbhūtaḥ*). The text of Cm as published in VSP reads slightly differently: *dūtayogyāṅkanasaṃbandhaḥ*, "connection with marks appropriate to an emissary."

At *ArthŚā* 1.16.13–17, we are told that a *dūta*, "emissary," is not to be killed; however, the text articulates no specific punishments for either a *cara*, "spy," or a *dūta*, "emissary." At 4.10 and 4.11, various types of punishment are listed (4.10, corporal; 4.11, capital). At 4.10.7, we are told that the punishment for entering a fort without permission (cf. 1.16.10 where a *dūta* may enter a capital only with permission) is "the cutting of the ligaments of the feet or a fine." See, too, Dikshitar 1944, p. 360. Cf. 5.3.27.

The meter is *upajāti*.

8. The meter is *upajāti*.

9. "the exposition of righteousness" *dharmavāde*: Cg glosses *dharmaśāstre*, "in the traditional law texts."

"grasping the meaning of the traditional texts" *śāstrabuddhigrahaneṣu*: Our translation follows the explanation of Cg, who suggests interpreting the word *śāstra* in the sense of *śāstrārthaḥ*, "meaning of the *śāstras*."

"in such matters": These words have been added for the sake of clarity.

The meter is *upajāti*.

After verse 9, D7,9,T2,G1,M1 insert eight lines [1055*]. In these verses Vibhiṣaṇa continues his praise of Rāvaṇa as unconquerable by the gods and *asuras* and as having smashed in battle after battle the hosts of both supernatural and terrestrial warriors. He then goes on to state that even those fools who have dared to oppose so potent and invincible a warrior as Rāvaṇa have not been put to death. This text appears unnumbered and bracketed in GPP (*sarga* 52, following verse 17) and appears in the translations of Dutt, Shastri, and Gita Press. Ck, also quoted in Ct, regards the verses as interpolated, and the editors of GPP note that the two verses are added in Cr's reading.

12. "here" *iha*: We prefer to read the adverb with the verb, as it seems to us that Vibhiṣaṇa was contemplating Hanumān's return from Laṅkā. Cg, the only commentator to address this half verse, reads *iha* as *iha vidyamānam*, which then modifies *pāram*, "shore," giving the sense "who could come back once again to this far shore of the ocean." This interpretation has been followed by many translators who include this half verse.

"who could subsequently go back to the far shore of the ocean" *iha yah punar āgacchet paraṃ pāram mahodadheḥ*: These two *pādas* are omitted in D7,9 and thus do not form part of the text of Ct. The editor of GPP notes that this half verse is added in the text of Cg. The verse raises the question as to why Rāvaṇa might want to spare Hanumān's life, just so that he could return across the ocean. Cg explains that Vibhiṣaṇa is trying to play upon Rāvaṇa's love of martial deeds in arguing that unless Hanumān can be spared to carry the news of Sītā's discovery back to the mainland, Rāma and Lakṣmaṇa will not come there to reclaim her and thus Rāvaṇa will be deprived of the joys of battle. This argument is explicitly raised in verses 14–17 below.

14. "warrior so fond of war" *yuddhapriya*: Ct claims that Vibhiṣaṇa purposefully uses this epithet, anticipating that Rāvaṇa might think that he has no interest in Hanumān's inciting Rāma to war. Vibhiṣaṇa, Ct feels, is relying on Rāvaṇa's violent nature, *rajaḥprakṛti*, to convince him to fall in with this plan.

"very far away" *dīrghapathāvaruddhau*: Literally, "obstructed by a long road."

The meter is *upajāti*.

15. "delighter of hearts" *manonandana*: It is also possible, as suggested by Ct, to read the vocative closely with the genitive *nairṛtānām*, yielding "delighter of the hearts of the *rākṣasas*." Ct also proposes separating *manaḥ*, leaving only *nandana* as the vocative, thus providing something like the sense of "O delightful one, the [warlike] spirit of the *rākṣasas*. . . ."

"opportunity for battle" *yuddhāyatiḥ*: Literally, "obtaining battle."

The meter is *upajāti*.

16. "more than" *-agraśaḥ*: Our translation seems preferable to us than the other possible sense of *agraśaḥ*, "before you, in your van." The final syllable is marked as uncertain by the critical editor, and there are, in fact, numerous variants for it.

"well disciplined" *samāhitāḥ*: This could also mean "assembled, steady-minded." Ct, Cm explain it as "brought under control through gifts, etc."

"well fed" *subhṛtāḥ*: We follow Cr who explains "well nourished." Ct suggests "well kept." Ck offers "well protected." Cm understands "good servants." Another interpretation might be "well paid."

The meter is *upajāti*.

17. "set out" *upayāntu*: Jhala in his critical note (1966, pp. 490–91) and errata list (p. 495) advises removing the *avagraha* in the printed text from the sequence *krto 'payāntu* (*krtah apayāntu*), arguing that the correct reading is *upayāntu* which, by double sandhi

(*kṛtaḥ* + *upayāntu* → *krta upayāntu* → *krtopayāntu*) yields *krtopayāntu*. He claims that this, and not *apayāntu*, "would be in accordance with epic usage." This seems to be a somewhat subjective judgment on his part and one not clearly based on the textual evidence. Although it is true that *apayāntu*, "disperse, disappear," is contextually less appealing than *upayāntu*, "to draw near, go toward," the difference, given the relative looseness of epic diction, is not to our minds significant. As far as the sense goes, the best reading is probably that of Cg, who reads *abhıyāntu*, "march forth, attack," but this is a textually weak reading.

"stupid" *mūdhau*: Cr understands "confused, dazed because of their sorrow over the separation from a loved one."

The meter is *upajāti*.

Following verse 17, D7–9,T,G,M1,2 insert two lines [1058*]: "Then the mighty lord and chief monarch of the night-roaming *rākṣasas*, the enemy of the world of the gods, accepted in his heart these pleasing and excellent words of his younger brother Vibhiṣaṇa." Cg, evidently troubled by the variety of verses accepted by different manuscripts, gives a list of his accounting of the final five *ślokas* of the *sarga* of which this, he asserts, is absolutely the last. See 1059* for additional verses read in some southern manuscripts. Ck, who also regards 1058* as the final authentic verse of the *sarga*, indicates that he is aware of two verses, the first of which is 1059* lines 11–14, which he describes as interpolated.

Sarga 51

1. "mighty" *mahābalaḥ*: The text of Ct as printed in the GPP edition reads the genitive *mahātmanaḥ*, "great," which then becomes an adjective modifying Vibhiṣaṇa. This is reflected in many of the translations that follow this text as "high-souled," "magnanimous," etc. The reading *mahâbalaḥ* is marked as doubtful by the critical editors.

3. "cherished possession" *bhūsaṇam*: Literally, "ornament." Cr proposes reading "the tail is the monkeys' ornament, and therefore it is cherished."

"Once his tail is burning, let him go" *tena dagdhena gacchatu*: Literally, "Let him go with that burnt [tail]." Our interpretation follows that of most of the commentators, who flesh out the elliptical phrase by supplying the word *lāṅgūlena*, "tail," and some adjective such as *viṣṭaḥ*, "pervaded" (Cr); *upalakṣitaḥ*, "marked by, characterized by" (Ct, Ck, Cm); or *yuktaḥ*, "furnished with" (Cg). Ct, Ck, Cm further complete the ellipsis by adding to the verb the word *svasvāmisamīpam*, "[let him go] to his own master."

4. "all his kinsmen and relations, his friends and those dear to him" *samıtrā jñātayah sarve bāndhavāḥ sasuhṛjjanāh*: This is another of those characteristically Vālmikian lists in which it is difficult to distinguish precisely among more or less synonymous terms At other places in the epic where the words *jñāti* and *bāndhava* appear in the same sentence, the commentators suggest that the distinction is between maternal and paternal relations. Here, the prevailing opinion of the commentators is that *mıtra* (*samitra-*[*jñātayah*] in Ct, Ck, Cr) refers to those who share Hanumān's happiness and sorrow; *jñāti* refers to relatives such as one's brother, etc., i.e., blood relatives; *bāndhava* means relations by marriage; and *suhṛjjana* refers to those who love one, that is, "loved ones." Cg proposes two alternatives, however, for *mıtra*: 1) *āpta*, "confidant"; and 2) *sahāya*, "ally." Cr alone appears to take the first element of the reading *sumıtrajñātayaḥ* as a proper noun, pre-

sumably of a monkey, understanding the compound to mean "his relatives, Sumitra, and so forth." This, however, makes little sense because there seems to be no way for Rāvaṇa to know the names of any of Hanumān's relatives or companions. Cf. 5.1.43,48. For other discussions of similar lists of synonyms see 5.1.33 and note.

5. "every crossroads of the city" *puraṃ sarvaṃ sacatvaram*: Literally, "the whole city with its crossroads." Cr suggests that Rāvaṇa gives this order so that the *rākṣasa* women whose kinsmen Hanumān has slain will have their grief alleviated by seeing him in such a state.

8. "his tail": This has been added to the translation.

9. "struck down" *apātayat*: Cg, understanding the root *pat* in the sense of "fly, flee," glosses "caused them to flee."

Most southern manuscripts and editions insert two lines [1062*]: "When the night-roaming *rākṣasas* saw that Hanumān's tail was engulfed in flames, all of them, including the women, children, and the aged, were delighted." (D5,T,M2,3 insert after 9; D7–9 (line 2 only) after 10ab; and G2 after 9ab.)

11. After verse 11, D5,7–9,S insert two lines [*1064]: "So even if these evil creatures, acting on the orders of their master, bind me, who am acting for the benefit of my own master, they have not really gotten the better of me."*

*"not really gotten the better of me" *na tu me niskṛtiḥ kṛtā*: The expression is slightly ambiguous and could also be interpreted as meaning "I have not taken any action to counteract this." Both interpretations may be found in the various translations whose texts include this verse.

12. "all of this" *īdṛśam*: Literally, "such a [condition]." Cg explains Hanumān's logic as follows: "Although he could easily kill the *rākṣasas*, that would not be pleasing to Rāma, who must undertake that task himself. Therefore, Hanumān submits himself to the indignity of being bound, etc." Cf. 5.20.20, where Sītā expresses a similar attitude.

13. "due to the arrangement of its defensive works" *durgakarmavidhānataḥ*: The translation follows the first explanation offered by Cg, Cm. Their alternative is to read the phrase adverbially (rather than as an ablative) in the sense of "in such a way as to acquire detailed knowledge of the city's defenses," which would then presumably construe with the gerundive *praṣṭavyā* in *pāda* e.

"by morning light" *niśākṣaye*: Literally, "at the waning of the night." Cm explains that we are to understand that daybreak (*uṣaḥ*) has now arrived. Ct denies this, claiming that the reference cannot be to the dawn (*uṣaḥ*) but must be to (later) morning (*prātaḥ*) because of the propriety of undertaking activity at that time. Ct leaps upon the mention of morning here to launch into a detailed chronology of events from the abduction of Sītā to the burning of Laṅkā. According to this chronology, Sītā was abducted in the month of Phālguna (February/March). Messengers are dispatched to the monkeys with a time limit of a month (*pakṣa*; cf. note on 5.56.89) at the urging of Hanumān at the conclusion of the bright half of Āśvina (June/July). The monkeys set out on their search on the first day of the bright half of Kārttika (October/November); they meet Saṃpāti on the tenth day of the bright half of Mārga(śīrṣa) (November/December). The monkeys discuss the lapsing of the time limit of one month set by Sugrīva; and then Hanumān leaps to Laṅkā on the eleventh [of Mārgaśīrṣa]. He finds Sītā in the early morning of the following day; then, having remained [in concealment] during the day of the twelfth, he gets a good look at Sītā that night. Then, just before dawn on the following day, Rāvaṇa comes there. On the morning of the thirteenth day, Hanumān has his conversation with Sītā, destroying the *aśokavana*, etc., on that same day. The killings [in

battle] ending with Akṣa, and the burning of Laṅkā then occur on the fourteenth or the full moon day (the fifteenth day of Mārgaśirṣa). Ct, perceiving a discrepancy between the fact that he places Hanumān in Laṅkā at around the beginning of December and the fact that the trees there are described as being in vernal bloom, suggests that in that year there was an intercalary month (*kṣayamāsa*), i.e., a month in which there are two *samkrāntis*, or "zodiacal progressions." Compare, however, notes above where the vernal bloom is understood differently (5.2.9–13 and 5.16.6 and notes). For discussions on the chronology of events in the *Sundarakāṇḍa*, see 5.2.54; 5.6.15; 5.12.2–3; 5.15.1; 5.16.1; 5.20.8; and 5.56.46 and notes on these verses. For discussions in previous *kāndas*, see 3.16.1; 3.40.28; and 3.54.22 and notes on those verses.

15. "who gave no sign of his emotions" *saṃvrtākāram*: Literally, "whose outward expressions of emotion were concealed." Cg understands *ākāra* in its sense of "true nature." Cf. 5.24.10.

16. "him": This has been supplied to complete the sentence.

"making it resound with their shouting" *ghoṣayantaḥ svakarmabhiḥ*: The compound *svakarmabhih*, "with their own actions," is ambiguous. Our interpretation follows that of Ct, Ck, who understand the actions to be the proclamations on the part of the *rāksasas* to the effect that "such is the punishment for an evildoer who reviles the king." Cg, Cm see the reference as being to miscellaneous noises made by the *rāksasas* in their procession, such as roaring like lions, clapping their hands, etc. A number of translators, among them Shastri (1957, p. 462), Gita Press (1969, p. 1308), and Roussel (1903, p. 623) understand *svakarmabhiḥ* to refer to Hanumān's deeds and render the expression in the sense of "proclaiming his misdeed." Raghunathan (1981, p. 471) alone translates "vaunting their own exploits."

After verse 16, most southern manuscripts (T,G1,3,M) as well as D5,7–9 insert one line [1070*]: "Accompanied by the *rākṣasas*, the subduer of his foes went along peaceably."

17. "was led about" *cārayāmāsa*: Literally, "led about." This is the same verbal form used in the preceding verse. In this verse, however, the sense of the causal is not appropriate. Ct, Cr understand the causative in the sense of the simplex (*svārthe ṇic*), i.e., "he moved about." Our translation reflects the context in which Hanumān moves against his will. Cg glosses *śodhayāmāsa*, "he examined, investigated." Cm offers *codayāmāsa*, "hastened."

18. After verse 18, D5,7–9,S insert one line [1072*]: "As well as main roads, lanes, and the areas between houses."

19. After verse 19, most southern manuscripts (T1,3,G2,3,M1,3) insert two lines [1074*]: "And here and there, women, children, and the aged came out through curiosity, eager to see Hanumān with his tail ablaze." See 5.56.132.

22. "which grieved her as much as her own abduction" *ātmāpaharaṇopamam*: The compound is slightly elliptical, translating literally as "equal to her own abduction." We follow the general opinion of the commentators, each of whom presents some variation of the idea that the news produced as much grief as did the abduction.

"prayed to" *upāgamat*: Literally, "approached." We follow Cg, Cm, Ct, who explain "worshiped" and Cr, who explains "approached mentally." Ct offers two alternatives: 1) "she worshiped him through meditation" or 2) "she worshiped a fire that was actually burning nearby."

23. "devoutly" *prayatā*: Literally, "restrained," or (so Cg, Ct, Cm) "pure, pious."

24. Ct, in what is perhaps his first illusion in this *kāṇḍa* to the *Adhyātmarāmāyana*'s *chāyāsītā*, remarks that even though this is a "shadow Sītā," there is no contradiction here because he [the fire god] is fully aware of the identity between the two. The reference is apparently to the legend, unattested in Vālmīki, that the real Sītā spends the central portion of the epic story hidden in the fire, while it is only her projected image (*chāyā*) that undergoes abduction, imprisonment, abuse, etc. See *AdhyāRā* 3.7.1ff. Also see note on 3.43.34 for a discussion of Ct's treatment of the story of *chāyāsītā* derived from *KūrmaP* 2.33.112ff. See 5.35.62.

For discussion of this kind of "truth-act," see Hopkins 1932.

25. "Rāma": The proper noun has been supplied.

28. "as if to assure the fawn-eyed woman of the monkey's safety" *mṛgaśāvākṣyāḥ śamsann iva śivam kapeḥ*: The phrase is made somewhat ambiguous by the presence of the two genitives. Ct reads both as partitive genitives with *śivam*, "safety, well-being," giving the sense "as if to assure the safety of the fawn-eyed woman and the monkey." This is certainly plausible in light of the interesting formulation of Sītā's "truth act." For unlike most such vows that seek to gain their objective on the basis of a preestablished verity, this one bases itself on a series of hoped-for, but not yet accomplished, events. Cg sees the promised safety as referring only to Sītā, reading the genitive *kapeḥ* with *analaḥ*, "fire," in the sense of "the fire on the monkey's tail."

After verse 28, D5,7–9, S insert two lines [1077*]: "And Hanumān's father, the wind god, conjoined with the fire on his [Hanumān's] tail, blew as cool as the wind from the snows, comforting the queen."

After verse 28, T2 and the KK edition (bracketed and assigned to its manuscript "ga") insert a passage here of sixty lines (= critical edition, App. I, No. 10) in which the burning of the city of Laṅkā is described in great detail. Crā remarks on the existence "in a few manuscripts" of these verses, which are represented, he says, as the speech of the *rākṣasa* woman Saramā. He goes on to say, however, that these verses are not to be regarded as authoritative because they are not found in most manuscripts and because of the impropriety of their sense in this context.

29. "As his tail was burning" *dahyamāne ca lāṅgūle*: Cr, evidently not wishing to see even so much as Hanumān's tail burning, offers a somewhat forced reading of the phrase. Here he breaks up the participle *dahyamāne* into a *tatpuruṣa samāsa* consisting of *dahi* + *amāna*, in the sense of "in which [cloth] there is an absence of pride in burning on the part of the fire" (*dahinaḥ vahneḥ amānaḥ dāhagarvābhāvaḥ yasmin [paṭe]*). He further reads "tail" as if it were the derivative adjective meaning "connected with the tail," referring to the cloth that is tied around Hanumān's tail. His idea seems to be that it is the cloth alone that is burning, a fact in which fire can take no pride.

30. "frost" *śiśirasya*: We follow the majority of commentators, who understand the word in its common sense of "frost, mist." Cg, however, seems to read the term adjectivally in the sense of "cooling" or "cooling substance," understanding "a coating of sandalwood paste or *uśīra* root."

31. Our translation follows the general tenor of the commentators' explanation, which is that Hanumān infers that the miraculous coolness of the fire is the result of Rāma's power, on the analogy of his experience of Mount Maināka's miraculous rising from the sea at 5.1.89.

33. "because of his [the fire god's] friendship with my father" *pitus ca mama sakhyena . . . [pāvakaḥ]*: Hanumān's father is, of course, the wind god, and it is the natural affinity between the two elements, wind and fire, that is the basis for the allusion. Compare 5.53.20. Compare 1077* above (note on verse 28).

34. "went on musing in this fashion for a while" *bhūyah . . . cintayāmāsa muhūrtam*: Ct, Cg understand the expression as elliptical and do not regard it as referring to the preceding line of thought. Instead, they supply words to flesh out the expression to mean "thought about what to do next."

After 34ab, Ś1,Ñ1,D1–5,7–11, as well as the GPP, KK (bracketed), and Mysore editions insert three lines [1078*], which appear in virtually all translations that follow these editions: "How could these lowly *rāksasas* bind one such as I? Since I have the power to do so, it would be appropriate to pay them back. Then, bursting his bonds, the swift and great monkey . . ."

36. "grew to the size of a mountain" *bhūtvā śailasamkāśah*: Literally, "having become like a mountain." There is a certain ambiguity as to whether Hanumān once again increases his size here or whether the size is a reference to the enormous size he most recently had assumed at verse 7 above. Only Cr tries to clarify this by glossing *bhūtvā* with *vidyamānah*, "being," thereby understanding that Hanumān has not grown further in this verse. Raghunathan (1981, p. 472) translates "first swelling to the size of a mountain." The context seems to favor Cr's interpretation. There is no particular reason for Hanumān to increase his size here as it is only by diminishing it that he will escape his bonds. Indeed, it is hard to visualize how he can grow anyway when tightly bound without bursting his bonds. See 5.35.36; 5.38.20; 5.40.4; and 5.44.24 and notes.

"slipped free" *avaśātayat*: Normally the term would mean "he shattered or burst," and several commentators, including Ck, understand it in this sense. Given the mode of Hanumān's escape, however, we agree with Ct, Cm, Cg (*acyāvayat*), who understand that the bonds have fallen away due to the monkey's having become very small.

38. "beam" *parigham*: See note on 5.3.30. See, too, 5.40.31; 5.42.14; and 5.56.97 and notes.

"adorned with black iron" *kālāyasapariskrtam*: Cr understands this in the sense of "made of black iron." The term *kālāyasa* may refer to steel. See 5.39.11 and note. Cf. 5.1.91–92.

39. The meter is *upajāti*.

Sarga 52

1. "His desire now accomplished" *krtamanorathah*: With the exception of Cg, who merely glosses *paryāptamanorathah*, the commentators ignore the expression. The apparent sense is that in having reached Laṅkā and located Sītā, etc., Hanumān has accomplished his principal objective. See 5.53.28.

"his determination only heightened" *vardhamānasamutsāhah*: An alternative meaning, one found in many translations, would be "his strength/energy increasing." Since there is no indication that Hanumān's strength has diminished, we feel that the sense of "determination, resolution" is more appropriate for the context.

4. "my labors will have reached a favorable conclusion" *karma bhavet sukhaparisramam*: Literally, "[my] labor would be such that its effort would be happy." Ct, Cg, Cm understand "[my] actions [either the previously mentioned destruction of the grove and so forth, or the whole mission of jumping the ocean, etc., Cg] would be such that my efforts were successful." Ck suggests "[my actions would be such that] my efforts would bring happiness." Cs explains "the actions are those of crossing the ocean, etc.

Sukhaparisrama means that he who performed such exertions would experience happiness."

5. "fitting" *nyāyyam*: Ct, Cg understand that Hanumān feels it appropriate to gratify the fire god because he [the fire god] had not harmed him [Hanumān] (Ct) or because, through its extreme coolness, the fire god favored him (Cg). Ck, somewhat obscurely, indicates that the gratification is appropriate because of the fire's [being the consumer of *asuras*]. It is not entirely clear to us what Ck is referring to. He may be alluding to the well-known purāṇic story in which Śiva sets fire to the citadel of Tripura, the capital city of the *asuras*. See, too, note on verse 13 below, where App. I, No. 13 makes reference to this well-known myth. See *MatsyaP* 128–29; *ŚivaP, Rudrasaṃhitā* 5.10; *BhāgP* 7.10, especially verses 66–71; *MBh* 8.24.1–56. For a translation and discussion of the myth, see O'Flaherty 1975, pp. 125–36, 325.

6. "storm cloud" *toyadaḥ*: Ct, Ck, Cm understand "cloud at twilight," which Ct, Cm further explain by reference to Hanumān's reddish coloring. Cg goes on to comment: "Here one is to understand that even though earlier [Hanumān] had made his body very small in order to escape from his bonds, he has already set an extended line of fire for the sake of his mission. The illustration of a cloud with lightning is used with reference to his moving in such a way as to block everything out."

Following verse 6, D5,7–9,S insert five lines [1080*]: "Moving from house to house, the monkey, looking about him fearlessly, traversed the palaces and parks of the *rākṣasas*. The swift monkey, equal in strength to the wind, jumped up to [the top of] Prahasta's palace and set fire to it. Then the powerful monkey leapt to another dwelling, that of Mahāpārśva."

7. Following verse 7, D5,7–9, S insert App. I, No. 11 (twenty-two lines), in which Hanumān sets fire to the houses of many of the principal *rākṣasas*, whose names are given, sparing only that of Vibhīṣaṇa, and finally sets fire to the magnificent palace of Rāvaṇa himself. Ct notes that Hanumān spares Vibhīṣaṇa's house because Vibhīṣaṇa had earlier saved him from death at Rāvaṇa's hands (5.50.1–17).

11. "their lofty terraces shattered" *bhagnavimānāni*: We follow Ct, Cr in understanding this as a *bahuvrīhi* modifying the mansions mentioned in the previous verse. And we follow Ct, Cm in understanding *vimāna*, translated earlier as either "mansions" (5.10.13–15), "palace" (5.7.1, 5.8.32), or "flying palace" (5.6.7), here in the sense of "terrace, balcony" (*prāsāda*).

After verse 11, D5,7–9,S insert six lines [1084*]: "Then a tumultuous cry arose from the *rākṣasas*, who, stripped of their energy and their fortune, rushed about in an effort to save their homes. 'Alas, surely this must be the god of fire himself, who has come in the form of a monkey.' Women with babies at their breasts and their hair flying wildly about them suddenly leapt screaming from upper stories that were engulfed in flames. In falling, they resembled streaks of lightning flashing from the clouds in the sky."

12. "coral, lapis" *-vidrumavaidūrya-*: See verses and notes on 5.1.2–3; 5.2.50; 5.3.8; 5.6.1,12; and 5.7.46.

"from a palace" *bhavanāt*: The singular seems strange here. Cg reads *bhavanān*, which he explains as an irregular masculine.

13. A variety of manuscripts, including the texts of Cg, Ct, Cr, Cs, Crā [as variant], Ck, read one line [1086*], which extends verse 13: "Nor was the earth [satisfied] with the *rākṣasas* slain."

Southern manuscripts and *devanāgarī* manuscripts aligned with S have a lengthy passage of forty-four lines, relegated to App. I, No. 13. D5,T1,2,3,M1,2 insert the passage following 5.52.13, while D7–9,G,M3, and Cg, Ct insert it after 1086*.

In some places the flames resembled red-blossoming *kiṃśuka* trees, in others crimson-blossoming *śālmalis*, at still others they resembled heaps of saffron (2). Thus was the citadel of Laṅkā burnt by the swift and great monkey Hanumān, just as was the Triple City by Rudra (4). Then that blazing conflagration, terrifying in its power, that swift Hanumān had unleashed to spring up upon the summit of the mountain on which the citadel of Laṅkā stood, spread in a widening circle (8). Fanned by the wind, the conflagration, whose speed was like that of the fire of Doom, grew ever greater, seeming to reach the sky. With its smokeless flames fed by the bodies of the *rākṣasas* as if by clarified butter, it engulfed the buildings (12). The great fire with its intense energy resembled ten million suns. It engulfed all of Laṅkā and with its innumerable explosive sounds like claps of thunder seemed as if it were shattering the very universe, Brahmā's egg (16). The fire with its fierce glow reached up to the sky and seemed to be crested with scarlet *kiṃśuka* blossoms, while the columns of smoke from places where it had been extinguished formed clouds the color of blue lotuses (20). "It must be Great Indra, wielder of the thunderbolt and lord of the thirty gods, or else Yama, god of death, himself, or Varuṇa, or even the god of wind. Or else, it could be Rudra, or Agni, god of fire, or the sun god, or the god of wealth, or the moon god. This is surely no monkey but must be the god of Doom, Kāla himself! (24) Or can it be the wrath of four-faced Brahmā, grandfather and creator of all creatures, which has come in the form of a monkey to annihilate the *rāksasas*? (28) Or is it the supreme and powerful manifestation of Viṣṇu, limitless, unmanifest, inconceivable, and unique, that has taken the form of a monkey through his own illusive power and has come to destroy the *rāksasas*?" (32) Such were the words of the distinguished groups of *rākṣasas*, all of whom assembled there after witnessing the city suddenly burnt along with great numbers of living creatures, its houses, and its trees (36). The whole city of Laṅkā—suddenly burnt along with its *rākṣasas*, horses, chariots, elephants, flocks of birds, herds of deer, and trees—was suddenly desolate and wailed loudly and tumultuously (40). The *rāksasas* made a frightful and terrifying sound, crying out variously, "Alas for my father! Alas for my dear son, my lover, my friend! Alas for our luxurious life, the result of our meritorious deeds!"(44)

14. "city": The word "city" has been added to clarify the meaning.

"scattered" *parivṛtta-*: We are in agreement with Ct, Ck, who gloss *paryasta*, "scattered," as opposed to Cr, who glosses "whose minds are disordered." Cm explains *parāvṛtta*, "in retreat."

The meter of the passage is *upajāti*.

15. "self-existent Lord" *svayambhu-*: Jhala in his critical note to this verse (1966, p. 491) points out that the identity of the divinity referred to here is not made explicit. Like Jhala, we are inclined to follow Ck, Ct, who understand the term in its most common usage as a reference to Brahmā and the image in the verse to be the destruction of the world at the end of a day of Brahmā. Cg merely mentions "the Lord (*bhagavatā*) who burns up the world at the time of universal dissolution." As Jhala remarks, he fails to specify which lord he means, but given the standard usage in Cg and the other Śrivaiṣṇava commentaries, the term *bhagavān* by itself usually refers to Viṣṇu. Cr chooses the third plausible alternative, remarking, "In this passage, the word 'self-existent' refers to Śaṃbhu (Śiva) and this does not stand in contradiction to the reference to destruction."

Following verse 15, D5,7–9,S insert in various combinations a passage of eight lines [1088*]: "Having devastated the grove, which was filled with magnificent trees, having slain the great *rākṣasas* in battle, and having burnt the city with its rows of splendid mansions, the monkey Hanumān, son of Pavana the wind god, rested. Standing there on the splendid, topmost point of the greatest house,* the lion among monkey kings, wreathed in the flames of the fire on his blazing tail, looked like the sun wreathed in its rays."

*"greatest house" *gṛhāgrya-*: Some southern manuscripts (M1,3,G2,M2), including the text of Cg, read instead Trikūṭa, which, given the fact that Hanumān is said to have burned all the mansions, seems to make better sense. The verse is not found in the text of Ct, Ck.

The meter is *upajāti.*

16. Southern manuscripts insert a passage of twelve lines [1089*] in a variety of combinations here and in the next *sarga*:

> Then all the hosts of the gods sang the praises of that mighty leader of the monkey warriors, the wise and excellent son of the wind god, who was equal to the wind in power (4). And all of the gods and the bulls among sages, the *gandharvas, vidyādharas, kinnaras,* indeed all great beings experienced supreme and unparalleled delight (8). Having devastated the grove, slain the *rākṣasas* in battle, and burned the dreadful citadel of Laṅkā, the great and powerful monkey shone (10). And when all those great beings saw that great monkey, the best of monkeys Hanumān, they thought he was the fire of Doom itself and they were afraid (12).

The meter of the passage is *upajāti.*

17. It should be noted that printed editions that follow the text of Cg begin the following *sarga* with our verse 17.

Following verse 17, virtually all southern manuscripts insert a passage of two lines [1091*]: "Having seen Laṅkā burned, the gods, *gandharvas,* perfected beings, and great seers who were present were stricken with the greatest amazement."

Sarga 53

3. "outstanding men" *puruṣaśreṣṭhāḥ*: D7–9, including the text of Ct, Cm, read *mahātmānaḥ,* thus giving rise to the use of this term twice in the same verse. Ct, Cm claim that this poetic lapse is justifiable on the grounds of Hanumān's extreme access of grief. Translators who follow the text of Ct attempt various resolutions of the redundancy.

Following verse 3, D5,7–9,S insert a passage of eight lines [1092*] in which Hanumān's self-reproachful meditation on the subject of uncontrolled anger is carried further: "What angry man would not commit evil? An angry man would even kill his elders. An angry man would abuse the most virtuous with harsh words. An angry man does not know the difference between what should and should not be said. There is nothing whatever an angry man will not do or say. Only he who casts off his rising rage through forbearance, as does a serpent its worn-out skin, deserves to be called a man. A curse upon me, a stupid, shameless sinner. For in setting this fire without taking thought for Sitā, I have harmed my master."

6. "was all but accomplished" *īṣatkāryam*: We follow Cg, Cm, who understand the second occurrence of *kāryam* in the verse to refer to the large, complex mission assigned

to Hanumān of searching for Sītā, scouting out Rāma's fortress, meeting with Sītā, and reporting back to Rāma. They read the term as a *bahuvrīhi* compound in the sense of "having but a little left to be done," which they see as a reference to his as yet uncompleted report. Ct, Cr, Ck understand the term not as an adjective but as a noun. They then interpret it to mean "a minor task," which they see as referring specifically to the burning of Laṅkā as opposed to the larger task (the second occurrence of *kārya*), which is Rāma's entire purpose. This difference among the commentators is reflected in the various translations. See 5.46.59; cf. 5.56.139.

8. See 5.11.20ff., where a despondent Hanumān predicts his own suicide as well as that of Rāma and Lakṣmaṇa and of the other monkeys at the possibility of not seeing Sītā. See S. Goldman 1996. See verse 13 below and Introduction, pp. 47–48.

9. "mare's-head fire beneath the sea" *vadavāmukhe*: This is the mythical fire that rages perpetually beneath the sea, consuming its waters. According to the *Mahābhārata*, it is the fire of the anger of the infant sage Aurva, who, being dissuaded from consuming the universe with the fire of his wrath, casts it into the sea (see *MBh* 1.169.11–71.23, especially verses 171.21–22). See Goldman 1977, pp. 16–17 and O'Flaherty 1971, pp. 9–27 and 1973, pp. 286–92.

"offer my body to the creatures living in the sea" *śarīram āho sattvānāṃ . . . sāgaravāsināṃ*: Cr understands that Hanumān's body would be first cut into small pieces (*śakalikṛtam*).

12. "passionate nature . . . on account of which" *rājasaṃ bhāvam . . . rāgāt*: The commentators generally interpret the expression to mean "behavior grounded in the passionate strand of matter (*rajoguna*)." Cm, Cg as an option read *rāga* separately from *rājasabhāva* in the sense of "malice" (*mātsarya*).

"out of control" *aniśam*: Ct, Cr, Ck understand "incapable of producing action." We prefer the interpretation of Cg, Cm, who gloss *niyāmakarahitam svatantram iti yāvat*, "devoid of any restraint, that is to say, independent."

13. See verse 8 above.

17. "omens such as he had directly witnessed before" *nimittāny . . . pūrvam apy upalabdhāni sākṣāt*: The commentators and the context indicate that the omens must be auspicious ones although it is not specified when or where Hanumān had previously experienced them. Cr understands the reference to be to such universally recognized omens of auspiciousness as the throbbing of the right eye, etc. See 5.25.18–25 and notes. Cf. 5.25.10–17; 5.40.2; and 5.46.20 and notes. See Sharma 1971, pp. 177–79; Vyas 1967, pp. 145–51, especially pp. 148–49; and Guruge 1960, pp. 227–32. Cf. Kapadia 1967, p. 255. See also Dange 1986–1990, pp. 445–51. See, too, *AgniP* 230–31.

19. "protected by her own virtuous conduct" *svacāritrābhiguptām*: See 6.102.26, where Vibhiṣaṇa expresses the same belief (*vṛttam āvaraṇam striyaḥ*). This idea will again be demonstrated by Sītā's fire ordeal at *Yuddhakānda, sarga* 104. Cf. verse 23 below.

20. "Rāma's power" *rāmaprabhāvena*: Ct explains that Hanumān's reasoning is as follows: "Since through his [Rāma's] power, fire did not burn me whom am his servant, it will therefore also be incapable of touching her." Cf. 5.51.33.

22. "whose very function is to burn" *dahanakarmā*: Ck, Cg, Cm, Ct understand "whose inherent nature is to reduce things to ashes."

Following verse 22, D5,7–9,S insert a passage of two lines [1098*]: "Then Hanumān recalled once more with amazement the appearance of the gold-centered mountain (*hiraṇyagarbha*) from the midst of the waters." Cf. 5.1.89ff. and 5.51.31–33.

24. "the queen's perfect righteousness" *devyā dharmaparigraham*: Literally, "the queen's wealth of righteousness." Cr explains the term as meaning "her firmness in righteousness." Ck, however, understands "her excellent body, that is to say, her state of having a body that cannot be burned." Cs offers two alternative explanations. In the first, he understands *dharma* to mean Lord Rāma referred to in this fashion because of his upholding of everything (*dhārakatvāt*). He then takes *parigraha* in its sense of "wife, queen" and thus sees the compound as an epithet of Sitā, the wife of the upholder of *dharma*. In the second, Cs says that the compound refers to her abundance (*parigraha*) of qualities (*dharma*) that protect her. Cf. 5.49.15,22 and 5.9.36 and notes.

"crying": The word has been added for the sake of continuity and clarity.

25. "irresistible" *durviṣahyam*: We read the adjective as modifying *agnim* in *pāda* c. This adjective does not appear in the vulgate. The text of Ct and those aligned with him read *durvigāhyam*, "unfathomable," glossed by Ct as "impossible for others to accomplish," who reads it as an adjective modifying *karma*, "feat." The text of Cg and those aligned with him reads *duṣkaram*, which would have the same meaning as that assigned to *durvigāhyam* by Ct.

"lair" *-sadmani*: Literally, "home, abode."

Following this verse, D5,7–9,S insert a passage of two lines [1100*] in which the effects of the fire on Laṅkā are further described: "Jammed with the fleeing *rākṣasa* women, children, and elders and with the mountains of its caverns echoing the confused tumult of the populous, [the city] itself seemed to be crying out."

26. "a wonder—truly a miracle" *vismayo 'dbhuta eva*: The commentators propose various strategies for avoiding the redundancy. Cg, Cm, Ck, Ct, Cr suggest taking *vismaya* in the sense of "a wonder" and *adbhuta* as an adjective meaning "unprecedented." Several of the commentators offer alternative explanations. Cg quotes the *Uṇādivṛtti* as an authority for interpreting *adbhuta* in the sense of "auspicious" as well as "marvelous." He also suggests an interpretation deriving from the *rasa* theory of *alaṃkāraśāstra*, proposing that *adbhuta* be interpreted as meaning "generating the aesthetic sentiment of wonder" (*adbhutarasaḥ*), which would then be an adjective modifying *vismaya*. The sense of this, according to Cg, would be "this is not merely a wonder, but a truly extraordinary wonder." In his critical notes, Jhala (1966, p. 491) provides a note discussing the redundancy of the passage.

27. "omens whose efficacy he had already witnessed" *nimittaiś ca dṛṣṭārthaiḥ*: The commentators are in general agreement that these omens are the ones referred to previously (above at verse 17) and consist of such things as the throbbing of the right eye, etc. They similarly agree that the adjective *dṛṣṭārtha* is to be understood in the sense of "whose results have been experienced many times" (Cr). See note on verse 17 above.

"highly persuasive" *mahāguṇaiḥ*: Cr understands "productive of extraordinary virtues." Ck explains "which is associated with qualities such as the capacity to generate complete confidence and so forth."

"reasons": *kāraṇaiḥ*: Ct, Ck, Cm, Cg understand the referent to be to those extraordinary qualities of Rāma's power and Sitā's chastity that have been alluded to previously (at 5.51.33) as the reason for Hanumān's immunity to fire. Cr, on the other hand, understands "reasons to believe that Sitā is still alive." We follow this last interpretation.

"seers" *ṛṣi-*: The seers, as Ct indicates, must be the same as the *cāraṇas* who have just spoken (verse 24 above).

28. "having accomplished the object of his desire" *prāptamanorathārthaḥ*: The precise reference of the compound is hard to determine. It could refer generally to Hanumān's

having accomplished his entire mission, including the killing of the *rākṣasa* warriors, the burning of the city, etc. It could also be read more narrowly, as it is by Cs, to refer specifically to the discovery of Sītā. Cr, apparently alone among the commentators, reads *manorathārtha* as a *dvandva* rather than a *tatpurusa* compound in the sense of "having accomplished both his wish and his purpose." The wish, he says, was fulfilled by Hanumān's finding Sītā unhurt. See 5.52.1.

The meter is *upajāti*.

Sarga 54

Portions of this *sarga* occur at *sargas* 37 and 66. For a detailed discussion of the relationship of *sargas* 37, 54, and 66, see Jhala 1966, pp. 488–89. We have indicated the correspondences below. When corresponding verses are not identical, we have indicated that they should be compared. See *sarga* 66 for variants of less than one *pāda*.

1. "Respectfully greeting" *abhivādya*: See *ManuSm* 2.120–26.

"*śiṃśapā* tree": See 5.12.36; 5.15.18–19; 5.23.6; 5.32.11; and 5.40.19 and notes. See 5.29.11–12.

"Hanumān": The name has been added for clarity.

2. Following this verse is a passage of sixteen lines [1106*], which is virtually identical with *sarga* 37, 19–26, in which Sītā begs Hanumān to remain for one more day. See Jhala's critical note (1966, p. 491).

3. = 5.37.27; 5.66.11.

4. = 5.37.29; 5.66.14.

5. = 5.37.30; 5.66.15. The two verses show some trivial differences in wording; see note on 5.37.30.

6. Cf. 5.37.31; 5.66.16, where a variant of this verse is found.

7. = 5.37.13. This is not noted in the critical apparatus. This entire verse is marked here as uncertain by the critical editor. See his note (Jhala 1966, p. 491) concerning the textual evidence.

Following this verse, northern manuscripts and most *devanāgarī* manuscripts insert a passage of eight lines [1111*] virtually identical to 5.37.41–44 above.

8. "respectfully saluted her" *abhyavādayat*: See verse 1 above.

9. Mount Ariṣṭa: Perhaps a name of one of Mount Trikūṭa's summits. See note on 5.37.49.

10. After 10ab, D3,5,7–9,S—in whole or part—insert a passage of fourteen lines [1116*] in which the mountain's natural beauty is further described:

> The clouds clinging between its peaks seemed to clothe it in an upper garment, and it seemed as if it were being awakened lovingly by the bright rays of the sun. It seemed watchful with its sparkling eyes of exposed metallic ore. With the deep sound of its rushing waters on every side, it seemed as if engaged in vedic recitation. With the sounds of its various waterfalls, it seemed to be singing in a clear voice. With its towering cedar trees, it seemed to be holding its arms aloft. With the roar of its cascades on every side, it seemed to be crying out. With its dark and swaying autumnal woodlands, it seemed to be trembling. With its *kīcaka* bamboo shaking in the breeze, it seemed to be warbling. With its dreadful great serpents, it seemed to be hissing in rage. With its deep caverns shrouded in mist, it seemed lost in meditation.

With its foothills that resembled low-lying clouds on every side, it seemed as if ready to move off. With its cloud-garlanded peaks, it seemed to extend itself into the sky. Abounding with many peaks and hollows, it was beautiful.

11. "with exposed veins of metallic ore" *dhātuniṣyanda-*: Literally, "flows of ore." We follow Ct, Cm, who gloss *dhātunirgamaiḥ*, literally, "extrusions of ore."

13. "sweet roots and fruit trees" *svādumūlaphaladrumam*: Cr, apparently the only commentator to comment on this, understands "trees whose roots and fruits are sweet." This interpretation is shared by Shastri (1957, p. 471), Simon (1934, p. 209), Roussel (1903, p. 634), and Dutt (1892, p. 1058). We find this interpretation less plausible than the one we have adopted as we do not think that the succulent roots that form a staple of the diet of forest-dwellers are those of trees. See Kane 1941–1975, vol. 2, part 2, pp. 920–22. Our interpretation agrees with that of Tapasyananda (1983, p. 237), Gita Press (1969, p. 1322), and Raghunathan (1981, p. 480). It is doubtful, in our opinion, that the reading *-drumam* should be marked as uncertain in the critical text as the only variant shown occurs in four southern manuscripts T1,3,G2,3 which read *-[phalo]dakam*. Cf. textual evidence to 5.46.59a; 5.47.4d; 5.48.15c.

16. "eagerness to cross . . . [the] shore" *pāraṃ prārthayan*: Literally, "desiring the shore." Following the commentators who suggest a variety of verbs of motion such as "leap over," "go," etc., we have supplied the words "to cross."

18. "rushing . . . set out" *prapede*: The verb is slightly odd semantically in this context. One would almost expect a form of *pra* + *pat*, "fly up" (compare 5.1.40). We take it in its sense of "to set forth." Ct understands the verb in its other common sense of "to reach, acquire, attain" and glosses *manasā prāpa* "reached in his mind," an interpretation followed by Simon (1934, p. 209) and Dutt (1892, p. 1959).

19. "great mountain" *parvatottamaḥ*: See *sarga* 1, where Mount Mahendra experiences a similar fate (5.1.11–51).

26. After verse 26, D5,7–9,S insert a passage of two lines [1119]: "The monkey leapt into the sky in his desire to jump playfully across the dreadful salt sea whose shoreline is lashed by towering waves."

Sarga 55

1–3. "the sky . . . resembled the ocean" *gaganārṇavam*: Literally, "the sky-ocean." The figure here is *sāvayavarūpaka*, "a metaphor with all its elements." See Gorresio (1856, p. 352), who questions how the following passage can describe an ocean. He feels that the images are more appropriate for a lake, like that of Indra.

"*kāraṇḍava* birds" *-kārandavam*: See notes on 5.7.46,47. See Gorresio 1856, p. 352.

"Tiṣya . . . Śravaṇa . . . Punarvasu . . . Svāti": According to the *Garuḍapurāṇa*, Tiṣya, more commonly known as Puṣya, is the sixth of the twenty-seven (sometimes twenty-eight) *nakṣatras*, or lunar asterisms, and is associated with the planet Guru or Jupiter; Śravaṇa is the twenty-first and associated with Viṣṇu; Punarvasu is the fifth and associated with Āditya; while Svāti is the thirteenth and associated with Vāyu. See *GarudaP* 1.59.2–9. Cf. *AgniP* 130.2–17. See Dange 1986–1990, pp. 298–313 and Kane 1941–1975, vol. 5, pp. 501–4.

"sea monster" *-mahāmīnam*: Literally, "great fish *or* marine mammal."

"diverse winds" *vātasamghāta-*: Literally, "collection of winds."

Following 3cd, most southern manuscripts, D5,8 (after 3ab),T,G,M2 (after 3ab), 3, insert one line [1123*]: "Hanumān, who moved along the path of the wind god Māruti, [traversed the sky] like a great ship [crossing] the ocean." In the vulgate only the texts associated with Cg, Crā, Cm include this line. Among these only Cg comments. He remarks that the simile is as inextricably mingled with the surrounding metaphor as a mixture of "sesame seed and rice." The line is rendered by Raghunathan (1981, p. 481), Tapasyananda (1983, p. 239), and Ayyangar (1932, p. 1153).

4–5. The figure, as noted by Cg, is *utpreksā*, "imaginative fancy." Cf. 5.6.8; 5.7.16; and 5.59.4 and notes.

"flying" *vyomacarah*: Literally, "moving through the sky."

"scratch" *ālikhan*: Ct, commenting on the variant *ullikhann iva*, suggests adding the words "with his nails."

6. "green" *harita-*: The word can also apply to the colors blue and yellow.

"purple" *-aruṇa-* (second time): Literally, "pink, red." The word occurs twice in the verse. Cg offers two alternative ways of avoiding redundancy: 1) He claims that by using the word once to refer to what is manifest and once to refer to what is unmanifest (presumably the inner portions of the clouds), one can somehow or other avoid the redundancy; 2) he understands *aruna* in the sense in which it is defined in the *Amaraśesa* as "purple." This is the interpretation that we have followed. Cg goes on to note that the display of various colors on the part of the clouds is a result of their contact with the reflected splendor of Hanumān, which he likens to that of the sun or the moon. Ck suggests the color of smoke, also a plausible choice.

7. Following this verse, D5,7–9,S insert four lines [1127*]: "In his white garments, his body alternately visible and invisible, his course covered by a mass of various clouds, that hero resembled the moon. Plunging into the cloud-masses and emerging again and again, the son of Vāyu the wind god resembled Garuḍa Tārkṣya in the sky." See note on verse 16 below.

8. Following this verse, D5,7–9,T1,2 (continues from 1128*), 3,G,M insert a passage of three lines [1129*]: "Having slain the foremost *rākṣasas*, having openly proclaimed his own name, having reduced the city to utter confusion, having deeply agitated Rāvaṇa, having inflicted losses upon that dreadful army, and having reverently greeted Vaidehī . . ."

9. "Caressing" *samupaspṛśya*: Literally, "touching." Hanumān touches the mountain no doubt as a sign of the affection born of their earlier encounter at 5.1.118. See, too, notes on 5.1.79,107.

"fair-peaked" *sunābham*: See note on 5.1.79 for this interpretation of *nābha*. See, too, notes on 5.1.107,123.

"Maināka": This has been added to the translation.

10. "almost arrived" *kiṃcid anusamprāptaḥ*: Literally, "somewhat arrived." Ck explains the meaning as "having arrived at the northern shore because of having gone by the appropriate path." Cr suggests "having arrived in the vicinity." Cg suggests "having reached a spot beyond Mount Maināka."

"Mahendra": This is the mountain from which Hanumān originally began his leap at 5.1.1ff.

"roared" *nanāda*: No doubt Hanumān is roaring in triumph or delight at the completion of his journey.

Following this verse, D5,7–9,S insert a passage of eleven lines [1131*]:

Reaching that place and anxious to see his comrades, the monkey filled the ten directions on every side [with his roar]. The tiger among monkeys roared and twitched his tail. At that din he made by loudly roaring in the sky, pathway of Suparṇa, the heavens, together with the orb of the sun, seemed to burst asunder. At that moment, the powerful and heroic [monkeys], who were waiting there on the northern shore of the sea, eager to see the son of Vāyu the wind god, heard the sound of the pumping of Hanumān's thighs, which was like the sound of a great storm cloud driven before the wind. All of those forest-dwellers with their sad faces heard the roar of that foremost of monkeys, which was like a clap of thunder.

15. "Leaping": We follow the suggestion of Cr in supplying this word.

"gathered together" *samapadyanta*: We follow the suggestion of Cg, who glosses *samghibhūtāḥ*.

16. "brightly colored clothing" *vāsāmsīva prakāśāni*: The commentators differ significantly in how they understand the reference to clothing. Ct understands that they shook their own garments "as if in the course of dancing" (*nṛtyāntare*). Ck suggests supplying the word *lāṅgūlāni*, "tails," and understands "waved their tails like rolled up cloth." Cr understands that the limbs of the monkeys are "trembling as a result of their extreme excitement and that it is this that is causing their garments to flap." Cg, whom we more or less follow, understands that the monkeys are, in fact, shaking the flowering branches of the tree, a gesture, he claims, monkeys use to summon one another and which, he argues, is similar to the practice of people waving cloths to attract the attention of a friend or relative who is situated at some distance. We feel that this interpretation best suits the context and makes best use of the particle *iva*, suggestive of a simile. The shaking of branches by dominant male monkeys as a gesture of intimidation has been observed in the case of the bonnet macaque (*Macaca radiata*). See Roonwal and Mohnot 1977, p. 207. Cf. 4.8.12–14 and verse 22 below. Compare 5.1.62 and 5.30.1 and notes.

Following this verse, D5,7–9,S insert a passage of two lines [1133*]: "As the wind roars through a mountain cavern, so did the mighty Hanumān, son of Māruta the wind god, roar."

18. "Mount Mahendra" *girer . . . mahendrasya*: Ct, Cr, who read *viraḥ* for the critical text's *tasya*, understand *gireḥ* as an ablative, rather than a genitive in agreement with *mahendrasya* and see the former as a reference to Mount Ariṣṭa, from which Hanumān had leapt. (See 5.54.9ff.) This reference to the starting and ending points of his flight suggests, according to Ct, Hanumān's absence of fatigue. Cf. 5.1.73,74 and notes.

Following this verse, D5,7–9,S insert two lines [1136*]: "Overflowing with joy, he landed near a lovely mountain stream,* just as a mountain, upholder of the earth, might descend from the sky when its wings are clipped."**

*"near a . . . mountain stream" *parvatanirjhare*: Ct states that some commentators interpret the compound *parvatanirjhare* to mean "a peak containing mountain streams." Indeed, Cr does offer this explanation. Ct goes on to state that others take the locative quite literally to mean that Hanumān landed "in the stream" in order to dispel his weariness.

**"when its wings are clipped" *chinnapakṣaḥ*: This is, of course, a reference to the well-known legend of Indra's cutting off the wings of the mountains. See 5.1.46,80 and notes for a discussion of the myth. See, too, 5.62.23. Cg ventures the remark that "the term is used because of the impossibility that a mountain whose wings were uncut would fall." Cs, in one interpretation, characteristically divides the words idiosyncrat-

ically, reading *chinnapakṣaḥ* as *chid* + *na* + *pakṣaḥ*, the sense of which is "whose wings are not cut." This, he continues, suggests that Hanumān's flight will bear manifold fruit. See Introduction, p. 41.

22. "chattered" *cakruh kilakilām*: Cr describes the onomatopoetic word as referring to the sound peculiar to their [the monkeys'] species.

"tree branches" *pādapaśākhāḥ*: The purpose of the branches is not addressed in the text. It is likely, however, that Ct is correct in suggesting that they are brought to make a comfortable seat for Hanumān. Dutt (1892, p. 1062), Roussel (1903, p. 638), and the translator of the Gita Press (1969, p. 1326), no doubt following Ct, understand similarly. Compare 4.8.12–14, where Sugrīva breaks off tree branches as seats for Rāma and Lakṣmaṇa.

24. "I have found the queen" *dṛṣṭā devī*: Cs comments on Hanumān's particular choice of word order, arguing that he puts the participle *drstā*, "found," first so as to avoid even an instant's doubt on the part of the monkeys as to whether Sītā has been found. See verse 28 below. Compare Hanumān's similar initial report to Rāma found in the text of Ct at 1352* (following 5.62.38).

27. "Wearing a single braid of hair, weak with fasting, soiled, emaciated, her hair matted" *ekaveṇidharā . . . upavāsaparisṛāntā malınā jaṭilā kṛśā*: See 5.13.22,24 and notes.

29. "roared . . . howled . . . bellowed . . . chattered . . . bellowed in return": *ksvedanti . . . nadanti . . . garjanti . . . cakruh kilakilām pratigarjanti*: Cg, whom we roughly follow, attempts to distinguish the various monkey cries as, respectively, "roaring like lions, making indistinct sounds, bellowing like bulls, and making the sound "*kılakilā*" (v.l. "*kılikılā*"), which is appropriate to their species." See note on verse 22 above. Cf. 5.3.25 and 5.60.12 and notes.

30. thick: *-āyata-*: Cg, Cm suggest that the word *āyata*, normally "long, wide," should, because of the proximity of the word *dīrgha*, "long," be understood as "thick" in this context. Ct says that the word *âyata* (*āyāma*) means "breadth" but notes that others interpret it to mean "thick."

"beat them on the ground" *pravivyadhuḥ*: In the light of 5.40.28, where Hanumān beats his tail on the ground (*ksitāv āviddhya*) as a challenge, we are inclined to agree with Cg, who explains "raising their tails aloft, they brought them violently down to the ground." This is evidently the explanation followed also by Raghunathan (1981, p. 484), who translates "whipped the ground." It is also possible to understand the root *vyadh* here in the sense of "waved." Compare the usage at *MBh* 1.188.23 (Citraśāla Edition) where the commentator Nīlakaṇṭha glosses the verb as "lifted aloft like flags of victory." Dolhinow (1972, pp. 223–25) mentions neither gesture as characteristic of langurs; so it is difficult to make any clear judgment on the basis of natural history. On the other hand, she does report the slapping of the ground with the hand as a gesture of threat or aggression on the part of these animals, and the observation of such activity may have conditioned the poet's representation.

31. "hugged" *samspṛśanti sma*: Here we follow Cg, who glosses *āliṅganti*, "to embrace."

33. After this verse, a few manuscripts, including the popular text of Ct, insert two lines [1143*]: "You alone have saved our lives, best of monkeys. It is thanks to you that we have accomplished our mission and so shall be reunited with Rāghava."

Following 1143* or verse 33, D7–9,S insert one line [1144*]: "Oh! What devotion to your master! Oh! What strength! Oh! What fortitude!"

35. Most northern and *devanāgari* manuscripts insert one line [1145*], which reiterates the fact that the monkeys are seated on large boulders. This line is found in those translations that follow the text of Ct.

38. "renowned . . . illustrious" *kīrtimatā yaśasvinā*: The metrical structure of the verse suggests reading both adjectives as modifying *hanumatā*. Like several commentators, however, including Ct, Cr, Cm, Cg, we are aware of the seeming redundancy. We have followed these commentators, therefore, in applying the second adjective to Aṅgada. Cg explains the propriety of calling Aṅgada illustrious as follows: "Through the illustriousness of the servant comes the illustriousness of the master. Otherwise, the phrase is redundant." Cg offers an alternative whereby both adjectives can apply to Hanumān without redundancy. He says "or 'renown' (*kīrtiḥ*) is a result of intelligence, 'illustriousness' (*yaśaḥ*) the result of *śaurya*, 'courage.' "

"his armlets bound fast upon his arms" *aṅgadenāṅgadabaddhabāhunā*: The epithet exploits the pun on the prince's name and the word for armlet (*aṅgada*).

Sarga 56

1. Following this verse or 2ab (M1), some southern and *devanāgari* manuscripts, including that of Ct, read one line [1151*]: "In the midst of the great monkeys who, delighted, were seated there. . . ." This appears in those translations that follow the text of Ct.

4. "Once we have heard how things stand" *śrutārthāḥ*: Literally, "having heard the truth of the matter."

"we shall consider how best to proceed" *cintayiṣyāmo bhūyaḥ kāryaviniścayam*: Literally, "once again, we shall think of a decision with regard to what has to be done."

5. "when we return" *tatra . . . gatair asmābhiḥ*: Literally, "by us who have gone there." We agree with the commentators that the adverb *tatra*, "there," must be understood in the sense of "in the presence of Rāma."

6. "Jāmbavān . . . Hanumān" *saḥ . . . tena*: The translation supplements the pronouns with the appropriate names.

8. We follow Cr, Ck in reading the halves of the verses as separate sentences.

"golden" *kāñcanam*: It should be noted that the mountain peak is explicitly said to be golden here. See verses and notes on 5.1.79,87 and verses 5.1.91–93,125. Compare 5.55.9 and note. See, too, 6.111.12.

Jhala (1966, p. 491) notes that various manuscripts recapitulate the episodes of Maināka, Surasā, and Siṃhikā in different sequences and combinations.

11. Hanumān's account here differs sharply from that of the poet at 5.1.94–95. There, he pushes the mountain aside with his chest, and there is no mention of his tail or of the peak's shattering. It is difficult to account for this kind of difference, and it goes unnoticed by both the commentators and the critical editor. Either the poet has nodded or, perhaps, he cleverly has the monkey exaggerate his heroic exploits for the benefit of his comrades. See below note on verse 65 below and our Introduction, pp. 26–27.

12. "how determined I was" *vyavasāyam . . . me*: Literally, "my determination." Ct, Cr elaborate "my resolution to smash him."

13. "And he said": These words have been added to clarify the change of speakers.

15. "behavior" *caritam*: Ct explains that the behavior took the form of crushing or hindering creatures.

16. "from that fate" *tasmāt*: Literally, "from that." Cr glosses "from the cutting of the wings." Ck suggests "from fear of the thunderbolt."

18. "words" *etat*: With Cr, we supply the word *vacah*, "words."

"my mind was filled with eagerness to proceed" *uddhataṃ ca mano mama*: Literally, "my mind was agitated, excited." The participle *uddhata* here is ambiguous and the phrase is elliptical. Commentators and translators offer various interpretations. Cr glosses *pravrddham*, "inflated," while Ct proposes "[already] moving forward." Cg, Cm read the variant *udyuktam*, "industrious, engaged, zealous." Simon (1934, p. 226) suggests "*freudig*," (joyous), while Roussel (1903, p. 641) translates "*remué*," (moved, stirred up). Like Roussel, Dutt (1892, p. 134) and the translator of the Gita Press edition (1969, p. 1329) seem to follow Ct. The northern recension and *devanāgarī* manuscripts aligned with it eliminate the problem with a substitute line [1159*].

19. Following verse 19, all southern manuscripts and those *devanāgarī* manuscripts aligned with it insert two lines [1160*]: "Then that mountain, in a human form, disappeared and with his mountain body vanished into the sea." This verse has occasioned some disagreement on the part of the commentators, most of whom explain it more or less as we have translated. An interesting exception is Cg, who understands that the mountain itself remains protruding from the waters after Hanumān's departure. He bolsters this position by citing the *Yuddhakāṇḍa* ([6.111.12]: *hiraṇyanābham śailendram kāñcanam paśya maithili / viśramārtham hanumato bhittvā sāgaram utthitam*) where, during their return journey by air from Laṅkā to the mainland, Rāma points out the golden mountain to Sitā. Cf. 5.1.129, where the mountain is said to resume his place beneath the waves.

20. See 5.1.130–56 and Jhala's critical note (1966, p. 491).

21. "for this": These words have been added to the translation for clarity.

25. "who dwell within his realm" *visayavāsini*: The final four syllables of this vocative compound are marked as uncertain by the critical editor. The significant variant is *visaye sati* (D5,7,9,G1,M2,3, and Ct, Cv, Cr [unattested in the critical apparatus]). This reading is explained by Ct, Cr as "O you who dwell in his realm." The phrase, and for that matter Ct's gloss, are ambiguous and could also be read as a locative absolute in the sense of "this being his realm." Printed editions of Cg, Ck, unrecorded in the critical apparatus, read *viṣaye sati*, "[you] who live in his realm." Ck notes he has explained the reading beginning with *visayavāsini* earlier in his commentary on the first occurrence of this story (5.1.140). The northern recension, including *devanāgarī* manuscripts aligned with it, omit the entire line. See 5.1.140 and note above.

26. "I will enter your mouth" *āgamiṣyāmi te vaktram*: Literally, "I will come back to your mouth."

27. See 5.1.142.

28. "I grew still larger" *ardhagunavistāro babhūvāham*: Our translation follows the interpretation of Cg, who takes *ardha*, normally "one-half," in its generic sense of "a portion, a part" and understands the phrase to mean "I grew somewhat larger." Cg notes that, although this is incompatible with the reference to Hanumān's reaching a height of one hundred leagues in the first *sarga* (see 5.1.149 and note on 5.1.144), that passage is fanciful (*kalpita*). Ct, Cr, Cm, Cv, Crā all understand rather differently. They take the phrase to mean "having an extent that is two times (*guna*) half of that (ten *yojanas*), in other words, ten *yojanas*." This, they feel, is consistent with the reference at *sarga* 5.1.144 (cf. note on 5.1.141). Most translators consulted (Roussel 1903, p. 641; Simon 1934, p. 217; Raghunathan 1981, p. 486; Gita Press 1969, p. 1330) understand the verse to mean that Hanumān, who is already ten *yojanas* in height, increases himself by half that amount to reach, in effect, fifteen *yojanas*. Shastri (1957, p. 477) sees the

monkey as increasing by ten *yojanas* to a height of twenty. Tapasyananda (1983, p. 246) takes *āyataḥ* in *pāda* b to mean "height" and *vistāra* in *pāda* c to mean "breadth." Thus, he makes Hanumān ten *yojanas* tall and five *yojanas* wide. Ayyangar (1932, p. 1157) appears to follow Ct et al. and indicates that the monkey is ten *yojanas* tall.

34. This begins the Siṃhikā episode. See 5.1.166–79, which tells of Hanumān's encounter with Siṃhikā. See Jhala's critical note to verse 8 above (1966, p. 491).

"Suddenly": This has been added to provide a transition, which the passage conspicuously lacks.

37. "Seeing me immobilized but unafraid" *avasthitam asaṃbhrāntam*: Following the suggestion of several commentators (Ct, Cm, Cr), we supply the participial clause and take the adjectives to modify an unexpressed object, *mām*, "me [i.e., Hanumān]."

38. "Where do you think you're going, you big ape" *kvāsi gantā mahākāya*: Literally, "Where will you go, you of the large body?"

40. "But she had no conception of who I was or of the transformations of which I was capable" *na ca mām sā tu bubudhe mama vā vikrtaṃ kṛtam*: Literally, "But she did not understand me or the transformation I accomplished."

44. "I once more turned my thoughts to my dangerous mission" *kṛtyam ātyayikaṃ smaran*: We follow Cg, Cm in taking the adjective *ātyayika* in the sense of "dangerous" (*prāṇāntika*). Ct, Cr, Ck prefer the sense "delayed."

"a very great distance" *mahad adhvānam*: Literally, "[proceeding on] a great road." Cs explains "a road that takes a long time to travel."

45. Following this verse, D5,7–9,S insert a passage of seven lines [1189*] describing Hanumān's encounter with the goddess of Laṅkā (see note on 5.3.19 and App. I, No. 1): "As I was entering, a woman confronted me. She resembled a cloud at the end of a cosmic era,* and she was laughing shrilly. Since she wanted to kill me, I defeated that dreadful woman, her hair like blazing fire, with one blow of my left fist. Then, as I entered in the twilight, she spoke to me in fear, 'Since I, the city of Laṅkā, have been defeated by your power, hero, you shall defeat all of the *rākṣasas* without exception!' "

*"resembled a cloud at the end of a cosmic era" *kalpāntaghanasaprabhā*: The allusion, of course, is to the cataclysmic storms that accompany the destruction of the universe at the end of a *kalpa*, "cosmic eon." The reading printed in the critical apparatus, *kalpāntavanasaprabhā*, "like a forest at the end of the cosmic era," is all but meaningless. Since no variants are indicated, we assume that this is a typographical error for the word *-ghana-*, which appears in all printed versions of the vulgate consulted. The error is not noted in the list of errata (Jhala 1966, pp. 495–96).

46. "the whole night" *sarvarātram*: Ct comments that this particular locution is used because Hanumān did find Sītā while a small portion of that night still remained. It appears that he understands the expression to mean something like "through most of the night." Cm, Crā indicate their preference for the reading *madhyarātre tu*, "in the middle of the night," which avoids the problem. But this reading is unattested in the critical apparatus. For the sequence of events and their timings, see notes on 5.2.54; 5.7.61–62; 5.12.48; 5.15.1; 5.16.1; and 5.51.13.

48. "private park" *grhopavanam*: Literally, "house-grove."

"high" *vikrstena*: We follow the interpretation of Ct, Ck, Cr. Cg, Cm, Crā, Cv gloss *atidīrgheṇa*, which could mean either "very long" or "very high."

49. "a grove of many trees" *bahupādapam*: The phrase is elliptical. Following Ct, Cm, we supply the word "grove." Cr, Cg understand the adjective as modifying "wall"

(*prākāra*). The former would yield the sense of "a wall with many trees near it" and the latter, the sense of "a wall as tall (or as long) as many trees."

50. "grove of *aśoka* trees": See 5.12.1 and note.

"there stood": This verse, too, is elliptical. Following Cg, we have supplied the words "there stood." Ct suggests supplying the words "I saw."

"*śiṃśapā* tree": See 5.12.36; 5.15.18–19; 5.23.6; 5.32.11 and notes on these verses.

"plantains" *kadali-*: These trees are not among the list at 5.12.2–3.

51. Following this verse, D5,7–9,S insert two lines [1191*]: "She was clad in her same single garment and her hair was caked with dust. It was Sītā, who, though her body was wracked with grief and pain, was holding fast for her husband's sake."

52. Following this verse, D5,7–9,S insert a passage of five lines [1192*]: "I [saw] her* in the midst of the *rākṣasa* women, being constantly threatened. Dependent, she wore her hair in a single braid and thought only of her husband. Her limbs were discolored from lying on the ground, and she resembled a lotus pond at the onset of winter. Rejecting the advances of Rāvaṇa, she had resolved to die. Somehow or other, I quickly managed to find that fawn-eyed woman."

*"I . . . her" *sā mayā*: We follow Ck in supplying the word *dṛṣṭā* "[I] saw." Other commentators, including Cv, Crā, Cm, Cg, disturbed by the apparent tautology in the repetition of the word *mayā* in lines 1 and 5, read the phrase *sā mayā*, "she . . . by me," as a compound *sāmayā* meaning "filled with despair, fatigue." Ck objects strenuously to this reading, arguing that the word *āmayaḥ* means "sin," which is entirely improper to impute to the Mother [Sītā].

53. "I understood her to be": The original contains no such clause. We have added it to make clear that Hanumān infers Sītā's identity from all that he has observed. Cf. note 52 above, 1192*.

"watching" *paśyan*: Cg, perhaps concerned by the repetition of the verb "to see" (*dṛṣṭvā . . . paśyan*), glosses "considering, pondering."

54. "ladies' belt ornaments" *kāñci-*: See note on 5.3.25 (*kāñcininadam*).

"coming from the direction of Rāvaṇa's dwelling" *rāvanasya niveśane*: Literally, "in Rāvaṇa's dwelling." Ct, Cm offer two alternatives: 1) "in the vicinity of Rāvaṇa's dwelling"; 2) "at the time of approaching Sītā."

55. "shrank back" *svarūpaṃ pratyasaṃharam*: Literally, "contracted my form." This, according to Cr, means that Hanumān made himself very small.

"thicket" *gahane*: This is explained by Ct as "a place hidden by dense foliage."

57. "drew up her thighs" *saṃkucyorū*: This same posture is described earlier at 5.17.3. Ck claims that she affects this posture out of fear and despondency and because she lacks an upper garment. See 5.17.3; cf. 5.23.5–7.

"covered" *parirabhya*: Literally, "embracing, clasping." We follow Cr, who glosses *ācchādya*. Cr suggests that we resolve the gerund with *avartata*, "she was." Crā, Cm indicate that we should add the verb *vitatrāsā*, "she trembled."

Following this verse, D5,7–9,S insert two lines [1195*] extending the description of Sītā in verse 58 below: "Frightened, deeply alarmed, glancing about her but finding no refuge, trembling, the poor woman . . ."

58. "Falling with his head at her feet" *avāksīrāḥ prapatitaḥ*: We follow the explanation of Cg, who understands *prapatita* in its literal sense of "falling" and suggests supplying the phrase "on the ground." Ck offers as a first alternative reading the verb in its sense of "hastening toward" and explains: "His face [was] hanging down because of his

feelings of misery at [her] refusal [of him]. Therefore, he hastened to her." His second alternative is "He [Rāvaṇa] was bowing down out of passion."

"You must bestow your affections upon me" *bahumanyasva mām*: Literally, "respect, honor, esteem me."

See *sarga* 18.

61. *Pādas* ab = 5.20.15ab. Cf. the closely parallel sentiment at 5.20.19.

63. "godlike" *yajñiyaḥ*: Literally, "worthy of being sacrificed to." We follow Ck, who glosses "deserving sacrifice." The word can also mean "devout," "pious," etc. D5,7,9, including the influential commentary Ct, read the variant *ajeyaḥ*, "invincible," some version of which appears in the majority of translations consulted.

64. "of a funeral pyre" *citāsthaḥ*: Several of the commentators remark upon the poet's pointed choice of imagery. Ct observes that the figure is used to suggest Rāvaṇa's untouchability. Cg sees it as helping to establish a sense of horror.

65. Here again, Hanumān's report to the monkeys is more dramatic and colorful than the events as they are first described. Thus, at 5.20.4–5, Rāvaṇa tells Sītā that although she deserves to die, he does not kill her because of his infatuation for her. Later (at 5.20.37), although he says he will destroy her, no physical action is taken against her. No mention is made earlier of his raising his fist to her or of the intercession of the ladies of the court. Compare note on verse 11 above for a discussion of similar embroidery.

"Rolling his . . . eyes" *vivṛtya nayane*: See 5.20.23 and note.

"broke into lamentation" *hāhākṛtam*: Literally, "cried 'Ha! Ha!' " This is a typical exclamation of grief or alarm in Sanskrit.

66. "Mandodarī": The commentators are disturbed, as noted by Jhala in his notes (1966, p. 492), by the apparent inconsistency of this passage with that of the one found at 5.20.37, where it is Dhānyamālinī who beguiles Rāvaṇa and leads him away from Sītā. The commentators offer two explanations: 1) Rāvaṇa is dissuaded by both women (Cg, Cr, Cm, Ct); 2) Hanumān, ignorant of the women's names, uses them indiscriminately (Cg, Cv, Ck). Pandit Shrinivas Shastri proposes two additional explanations: 1) Dhānyamālinī is another name of Mandodarī; 2) one wife or group of wives is referred to by the name of another through *upalakṣana*. See 5.8.48 and 5.20.37 and notes.

67. See 5.20.38 for the parallel verse.

"What do you want with Sītā" *sītayā tava kiṃ kāryam*: We translate idiomatically for the literal "What would you do with Sītā?" Cf. *sītayā kim kariṣyati* in verse 68 below.

69. "aroused" *utthāpya*: The context clearly justifies this particular meaning of the gerund. The critical edition marks the word as doubtful and shows a variety of variants.

71. "paid no heed" *tṛnavat . . . ganayāmāsa*: Literally, "reckoned it as a straw." This is a common Sanskrit idiom to express insignificance. Compare 5.19.3 and note.

"threats" *tarjitam*: The first syllable is marked as uncertain in the critical apparatus. The majority of manuscripts (Ś1,Ñ2,V,B1–3,D1–7,9,10,T,M2,3), including the texts of all vulgate commentators except for Ck (as given in the unpublished Mysore Edition), read instead *garjitam*, "roaring," which is rendered in the translations consulted.

"had no effect on her [Sītā]" *sītāṃ prāpya nirarthakam*: Supplying, on the suggestion of several commentators, a preterite form of the copula, the phrase literally means "reaching Sītā [became] useless."

72. "Leaving off their futile ranting" *vṛthāgarjitaniśceṣṭāḥ*: Literally, "motionless from futile roaring."

"resolution was formidable" *-vyavasitam mahat*: Literally, "Sītā's great resolution." Her resolution, as suggested by Ct, is to die rather than accept Rāvaṇa.

73. "Stationing themselves around her on every side" *parikṣipya samantāt*: D7–9, and Ct, Cr read *parikliśya*, "having become exhausted."

74. After verse 74, D5,7–9,S insert a passage of twelve lines [1200*], which summarizes the account of Trijaṭā's dream found at *sarga* 25 above:

> [A *rākṣasa* woman named] Trijaṭā emerged from their midst and said these words: "Eat yourselves right up! You shall not eat Sītā, the virtuous daughter of Janaka and the daughter-in-law of Daśaratha. For I have had a dreadful and hair-raising dream that presages the destruction of the *rāksasas* and the triumph of her husband. Vaidehi will be able to protect us *rākṣasa* women from Rāghava. We should entreat with her; that is what I think. If someone has such a dream about a woman in distress, that woman will be freed from her various troubles and will experience unsurpassed happiness." Then they propitiated Maithilī, the shy, young daughter of Janaka, by falling at her feet. Delighted at the prophecy of her husband's triumph, she said, "If this proves true, I will be your refuge."

76. "extol" *puraskrtah*: Literally, "honor, respect." The context and the earlier account at *sargas* 29 and 30, where Hanumān was still in the tree when he begins to narrate the history of the Ikṣvāku family, make it clear that we are to understand this in the sense of "proclaim, extol." D5,7–9, including the manuscript of Ct, make this sense explicit in their reading of *stutah*, "praised," for the critical edition's *tatah*, "then."

77. "sanctified by the names of those royal seers" *rājarṣiganapūjntām*: Literally, "made holy by the hosts of royal seers." The reference is, of course, to the genealogy of the Ikṣvāku dynasty that forms the prologue to Hanumān's speech at 5.29.2–9. Several manuscripts (Ñ1,D5,7–9,T2,G1,M1) read *-bhūṣitām*, "adorned, embellished," for the critical text's *-pūjitām*.

"blinded by her tears" *bāṣpaih pihitalocanā*: Literally, "her eyes occluded by tears."

78. "What is the nature of your friendship with Rāma" *kā ca rāmena te pritiḥ*: Literally, "What is your love with Rāma?" Northern manuscripts read *katham* for *kā ca*, yielding "How have you come to be a friend of Rāma?" This appears to be in the nature of a gloss on the slightly unusual construction. The commentators are silent. See Pollock 1984a, pp. 82–93.

80. "by your husband . . . Rāma" *bhartrā . . . tubhyaṃ rāmeṇa*: Our translation somewhat tentatively follows the suggestion of Ct to read the dative *tubhyam* in the sense of the genitive *tava*. Ck, however, with equal plausibility, understands the noun *bhartr* in its sense of "master" and then reads it with the dative in the sense of "I have been sent for you by my master, Sugriva." Ck, somewhat less plausibly, suggests construing the subject *rāmena* with an implied participle, *dattam*, "given," referring to Rāma's signet ring. Most available translations agree with Ct.

82. "command" *ājñaptam*: We follow Ck, who reads the phrase as an elliptical compound sentence, *yad ājñaptam tat kartum icchāmi*, "I want to do what you command." Ct, Crā, Cm, however, understand the participle as a noun in the sense of "command" or "order."

"back to Rāma and Lakṣmaṇa" *rāmalaksmaṇayoh pārśvam*: Literally, "to the side of Rāma and Lakṣmaṇa."

"What is your reply" *kim uttaram*: This is the interpretation of Ck and the alternative explanation of Ct, both of whom suggest supplying the imperative of *brū* (*brūhi*), "speak,

say." Ct's first explanation is to take *uttaram* in the sense of "situated on the farther (or northern) shore of the ocean." This would have to be an adjective somewhat awkwardly modifying *pārśvam*. Translators are more or less divided in their choice of an interpretation with Tapasyananda, Gita Press, Raghunathan, and Ayyangar taking *uttaram* as "a reply" or "answer." Dutt, Shastri, Roussel, and Simon follow Ct's first suggestion. The northern recension omits the phrase, substituting 1206* for cd. See 5.33.79 and verse 90 below. Cf. 5.57.1 and 5.66.1.

83. "reflected upon it" *viditvā*: Ck supplies a separate object for this gerund and would render thus: "having understood the intention of the messenger's speech." Several translators (Gita Press 1969, p. 1336; Raghunathan 1981, p. 490) take the gerund elliptically to indicate that Sītā has recognized the truthfulness of Hanumān's words.

84. After verse 84, all southern manuscripts, except for G2, as well as D3,5,7–9, insert a passage of two lines [1207*]: "Then Sītā said to me, 'Take this splendid jewel, on account of which great-armed Rāma will think very highly of you.' " See note on verse 85 below and 5.38.7–18.

85. "in great agitation" *paramodvignā*: Ck suggests that we should supply the phrase "because of parting with the jewel" and notes that it was previously stated that Sītā had a powerful emotional attachment to the ornament. See 5.38.7–8, where Sītā states, "In looking at this heavenly hair ornament that I have guarded so carefully, I have experienced as much joy in my affliction as if I had been gazing upon you, yourself, my blameless lord."

"a splendid jewel" *manipravaram uttamam*: The reference here is to the hair ornament given to Hanumān by Sītā. See 5.38.7–18 and 5.63.21–22 and notes.

"entrusted me with a message" *vācā māṃ samdideśa*: Literally, "entrusted me in words with a message." For the use of *sam* + *diś* with the accusative in the sense of entrusting someone with a message, see *Kumārasambhava* 6.1. According to Ct, Cg, Cm, the words entrusted to Hanumān by Sītā are the story of the crow (5.36.12–33) and story of Rāma's application of her *tilaka* mark (5.38.5), both of which could have been known only to Rāma. See also 5.63.21,22. Ck notes only that the message is to be related to Rāma in private. See notes on 834* and 835* (at note on 5.36.14) and 5.38.5.

89. "two months" *dvau māsau*: These are the two months set by Rāvaṇa as a deadline for Sītā's compliance at 5.20.8 and about which Sītā later tells Hanumān (5.31.27). See note on 5.20.8; cf. 5.26.7; 5.24.32; 5.31.27; 5.35.7,8; 5.36.50; and 5.63.23 and notes for the different passages in which Sītā reports her grace period as being sometimes one and sometimes two months. Cg, evidently in an effort to rationalize these passages, cites a vedic passage, *paksā vai māsā*, according to which the word "month" can be understood in the sense of "fortnight." He thus seems to feel that she has only one month to live. See *Raghuvaṃśa* 6.34; *Manusmṛti* 1.66; *Yājñyavalkyasmṛti* 3.50 for instances of the use of *māsa* in the sense of "fortnight." Cf. note on 5.51.13.

"I will die" *mriye*: Ct, Cm remark that she will be murdered by the *rākṣasīs*.

90. "at once that there remained an additional task for me to do" *uttaram . . . kāryaśeṣam anantaram*: The semantic ranges of the three words overlap significantly. In this context, *uttara* must have the sense of "subsequent, additional," while *śeṣa* means "remaining." The precise meaning of *anantara* is difficult to ascertain here. It can be adjectival in the sense of "next, following," modifying *kāryaśeṣam* or adverbial in the sense of "immediately," modifying *dṛṣṭam*, "perceived," or, presumably, the verbal form *kāryam*, "to be done," i.e., "to be done immediately." Cg appears to gloss *uttaram* with *anantaram*, defining, somewhat circularly, the second term as "the next duty," *anantara-*

kartavyam, which he then says means *uttarakāryam*. Ct, Cm agree that the task referred to is the destruction of Laṅkā at *sarga* 52. Cf. 5.33.79; 5.57.1; 5.66.1; and 82 above for other interpretations of the word *uttara*.

91. See 5.39.9–17.

93. "saying" The word has been added for the sake of continuity.

94. According to Jhala (1966, p. 92), *pādas* c and d should be considered doubtful because they are not supported by the northern recension. See his note for his arguments concerning these *pādas*' inclusion and the northern variants to this verse.

96. See 5.40.23–35.

97. "iron beam" *parigheṇa*: See 5.3.30; 5.40.31; 5.42.14; and 5.51.37 and notes.

"lances" *śūla-*: See verse 5.44.33.

"war-hammers" *mudgara-*: See note on 5.3.29. See 5.15.9 and 5.44.28.

99. Note that the northern versions omit this verse. For an explanation, see Jhala's critical note on verse 94 above (1966, p. 492).

"idea" *buddhiḥ*: Ck, Ct, Cr supply the ellipses, noting that Hanumān's idea is to destroy the palace (the palace rampart according to Ck).

"domed palace" *caityaprāsādam*: Cg explains that the structure is a palace standing in the middle of the city. Cf. 5.10.18; 5.13.15; and 5.41.1 and notes.

100. "palace, the finest in Laṅkā" *lalāmabhūto laṅkāyāḥ*: Literally, "that which was the finest thing of Laṅkā." The context, as several of the commentators have noted, suggests the inclusion of the word "[domed] palace" (*caityaprāsādaḥ*).

Note that the northern versions omit this verse. For an explanation, see Jhala's critical note on verse 94 above (1966, p. 492).

101. See *sarga* 42.

"Rāvaṇa": The proper noun has been added for clarity.

Following verse 101, D3,5,7–9,S insert one line [1212*]: "Accompanied by many dreadful-looking and terrifying *rākṣasas*."

103. See *sarga* 43.

"iron beam" *parighena*: See verse 97 above.

104. See *sarga* 44.

105. For the story of Akṣa's battle with Hanumān and Akṣa's destruction, see *sarga* 45, especially verses 35–37.

106. "a hundred times" *śatagunam*: Earlier at 5.45.35, the narrator says that Hanumān whirled Akṣa thousands of times.

107. "smashed as soon as he had arrived" *āgatam bhagnam*: So we understand the otherwise unclear participle *āgatam*, "come, arrive." The construction seems analogous to a *viśeṣaṇobhayapadakarmadhāraya*. Of the commentators, only Cr addresses this participle, but his interpretation is ambiguous. A possible alternative would be "who had returned smashed." Of the translations consulted, only the translator of the Gita Press (1969, p. 1338) renders the phrase in this fashion ("killed as soon as arrived"), and we believe his analysis is correct.

"second son" *dvitīyam . . . sutam*: Several commentators (Ct, Cm, Crā) remind us that Indrajit is second only in the order of being sent forth [not in order of birth].

See *sarga* 46 for Hanumān's encounter with Indrajit.

109. Following verse 109, all manuscripts insert one line. The northern variants (1224*, 1225*) state that in his fury Hanumān destroys the army of Indrajit. The southern variant (1226*) reads: "Realizing that I was unstoppable and that his forces had been destroyed, [Indrajit] . . ."

110. "divine missile of Brahmā" *brāhmenāstrena*: See 5.46.2 and note and 5.46.34. Cf. 5.32.3 and 5.36.26.

"ropes" *rajjūbhiḥ*: Compare 5.46.44,46,47, where the ropes are said to be of hemp and where, in addition, stout strips of bark are used.

112. "for Sītā's sake" *sītārtham*: See 5.49.14.

113. "legitimate son" *aurasaḥ*: See 5.49.14 and compare 5.33.75.

114. Following this verse or after 115cd, D5,7–9,S insert one line [1232*]: "Powerful Sugrīva inquires after your well-being."

115. "temperate" *samāhitam*: Cs, who reads the variant *samāhitaḥ*, presents a typically idiosyncratic interpretation, breaking the word up into *samo 'hitena*, "equal to an enemy," that is, "inimical." He justifies this by arguing that earlier Vālin had identified Rāvaṇa as a friend so that Sugrīva, as Rāma's ally, would consider him an enemy. See 4.4.12–13 and note on 4.7.2.

116. "While I was living" *vasataḥ*: Ck alone calls to our attention the irregular sandhi between *vasato* and *ṛṣyamūka*. He then seeks to rationalize it by reading *vasatoḥ*, the genitive/locative dual, and having it modify *rāghavayoḥ*, "while those two Rāghavas were living there, [a friendship arose]."

118. "with me, Sugrīva" *sugrīveṇa saha*: We supply the first person pronoun in keeping with our belief that Cr, Crā, Cm are probably correct in seeing the entire passage from verses 116 to 122 as Hanumān's direct quotation of the words of Sugrīva. The shift into the third person here and in the following verse has been mentioned by Jhala (1966, p. 492), who notes that northern manuscripts have first-person variants. Ck observes only that the two verses beginning with *vasataḥ* (verses 116–17) are a verbatim quotation of Sugrīva's words. The next two verses (118–19), he claims, are actually the words of Hanumān, while in verses 120–22, Hanumān once again reverts to direct quotation. Cg has a similar, but less elaborate, analysis of the passage, arguing that in verses 118–19, Hanumān, having—up to a certain extent—repeated the words of Sugrīva, now sets out the remainder of the message [presumably through verse 122] in his own words. Ct, although silent on the issue at this point, appears from his comment on 119 [= GPP 5.58.141] to agree with Cr, Crā, Cm.

119. "Rāma" *tena*: The name has been supplied for clarity.

"me": Following Ct, Crā, Cr, Cm, we have supplied the pronoun. See note on verse 118 above.

120. "I": This has been added for clarity. See note on verse 118 above.

"messenger": The word has been added in agreement with the suggestions of Crā, Cm, Ct, Cr. Roussel (1903, p. 648) and Simon (1934, p. 225) appear to regard this verse as the words of Hanumān in the manner of Ck. Thus, they render something like "I have been sent to you by him."

122. "who are summoned" *gacchanti nimantritāḥ*: Literally, "who go invited." Crā, Cm, Cr indicate that the monkeys are summoned by the gods in order to help them in their battles. We are unaware of any particular mythological episode, other than that of the *Rāmāyana* itself, in which the gods have recourse to monkeys to assist them. Ck (Ct variant), perhaps perplexed by this issue, read *rāghavāṇām*, "of the Rāghavas," for *vānarāṇām*. For, as Ck notes, it is well known that the Rāghava kings, from the time of Sagara onward, have been summoned by the gods to help them battle the *asuras* (cf., for example, *RaghuVa* 1.75, *Rām* 2.9.9–11). Ct remarks that if one accepts the reading *vānarānām*, then the meaning is that [Rāvaṇa] should not imagine that the monkeys are incapable of destroying Laṅkā. But if one accepts the reading *rāghavāṇām*, then he

[Rāvaṇa] should not imagine that a mere mortal is incapable of this feat. Cs understands *nimantrita* in the sense of "ordered" and takes the half verse to suggest that it is only because of the lack of an explicit order on the part of their king that the monkeys have not, up until this time, come to Laṅkā. An additional passage ascribed to Crā in the critical apparatus (Jhala 1966, p. 403), which is not recorded either in the VSP or KK editions, appears to allow for the reading *rāghavānām* as well and sees Hanumān as saying: "My own power derives from the gift of a boon, but she [Sītā] should not be returned because of my power alone, but because of the power of the Rāghavas, that is, the Rāghavas beginning with Ikṣvāku, Sagara, etc." The section that begins with "that is, the Rāghavas," etc., is very similar to Ck's interpretation."

123. "Rāvaṇa": The proper noun has been added for clarity.

124. See *sarga* 50.

The reading *vadhyoha 'm* in *pāda* a should be corrected to *vadhyo 'ham* and added to the list of errata.

Following verse 124, virtually all southern and northern manuscripts contain an additional line. Northern manuscripts are divided [1236* and 1237*]. The two variants are similar in that they introduce the intervention of Vibhīṣaṇa. The southern variant [1238*], on the other hand, construes grammatically with verse 124 itself: "Evil-minded Rāvaṇa, who was ignorant of my power."

125. "saying": The word has been added for the sake of continuity.

Following verse 125, D5,7–9,S insert two lines [1239*] explicitly stating the entreaty of Vibhīṣaṇa: "Do not act in this manner, tiger among *rākṣasas*; you must abandon this decision. You are following a path that is divergent from the treatises on kingship."

128. See *sarga* 51.

"his tail at once" *etad evādya lāṅgūlam*: Literally, "just this, his tail, at once." The reading *etad evādya* is marked as doubtful; the northern manuscripts substitute instead 1240*, while the southern manuscripts are divided.

129. "cotton rags and ropes of hemp" *śaṇavalkaiś ca pataih kārpāsakaih*: Compare 5.46.44 and 5. 51.6.

132. "loudly proclaimed my crimes" *mām . . . aghosayan*: Literally, "proclaimed me." We have added the word "crimes." The reference is undoubtedly to the *rākṣasas*' public denunciation of Hanumān as a spy at 5.51.19. Cf. 5.51.16.

133. See 5.51.36–37 and note on 56.

134. "iron beam" *parigham*: See verse 97 above.

136. For 136ab, southern manuscripts substitute one or both of the following two lines [1245*] and then follow with an additional line [1246*]: "Then when I had burned Laṅkā and looked around, fear possessed me (1245* line 1): 'It is clear that Jānakī must be dead. For I can see no part of Laṅkā that has not been burned; the whole city has been reduced to ashes (1245* line 2, 1246*).' "

After verse 136, D5,7–9,S insert two lines [1248*]. This continues the thoughts of Hanumān expressed in 1245* and 1246* above: " 'I have caused the failure of Rāma's great mission.' Afflicted with grief in this fashion, I gave way to brooding thought."

138. "did the situation become clear to me" *me buddhir utpannā*: Literally, "I had an idea." Given the context, we are in agreement with Cr, who glosses *buddhih*, "idea," as *niścayah*, "fixed impression, resolution," and understands that the idea is that Sītā has been spared.

Following verse 138ab, D5,7–9,S insert a passage of five lines [1250*]: "Auspicious signs indicated that Jānakī had not been burned. And although my tail had been in

flames, the fire did not burn me. I was delighted at heart. The breezes were scented with perfume. Thus, my mind was delighted because of the infallible words of the seers, that highly persuasive evidence, and those omens whose results were demonstrable."

Following verse 138, D5,7–9,S insert a passage of four lines [1253*]: "Then upon reaching Mount Arişţa, I began my return jump in my great desire to see you. And so, traversing the path followed by the wind, moon, sun, perfected beings, and *gandharvas*, I have found you here."

139. "commitment" *kāryārtham*: Cg understands the term to mean *kāryavastu* that is the substance or subject matter of the mission itself; and he notes that Hanumān accomplished the mission because of the absolute necessity of carrying out the business of one's master. Cf. 5.46.59; 5.53.6 and notes.

"energy" *tejasā*: According to Cg, this refers to the monkeys' assistance.

140. Cg claims that the purpose of this long and detailed rehearsal of Hanumān's adventures is to make manifest the monkeys' extraordinary curiosity to hear about them.

Sarga 57

1. "excellent" *uttaram*: Ct says that the words are superior to all others because they will deal with the subject of valor. The word could also be construed simply as "further, additional." See 5.33.79; 5.56.82,90; 5.66.1 and notes.

2. "It is because of Sītā's virtuous character" *śīlam āsādya sītāyāh*: Literally, "having encountered Sītā's character." Evidently the idea is that Sītā's successful defense of her chastity has justified the efforts to find and rescue her. The commentators agree that Sītā's virtuous conduct consists in her single-minded devotion to her lord. Cs understands Sītā's virtue to be fruitful, like the other factors in the verse, because her unique qualities justify extraordinary efforts on her behalf.

"perseverance" *-udyogah*: According to Cs, this refers to Rāma's great energy in trying to find out what has happened to Sītā.

"alacrity" *saṃbhramaḥ*: The normal sense of this word is "flurry, agitation" or even "fear." We, however, agree with Cg, Cm, who gloss "quickness" or "great energy." Ct, Cr, Ck, however, take the word in its less common sense of "respect," which they understand as referring to Sugrīva's devotion to Rāma.

"great leap" *plavanaṃ mahat*: This reading, marked as uncertain by the critical editor, along with its variants is the reading of the northern manuscripts but is also found in some southern manuscripts (Ct,G1,2,M1). It is unquestionably the *lectio difficilior* and accepting it requires one to force the syntax and meaning of the verse considerably. Our rendition seeks to accommodate the reading as it stands by assuming that the phrase *śīlam āsādya sītāyāḥ*, "considering Sītā's virtue," contextualizes the fruitfulness of the three factors mentioned in the verse. Gorresio, the only translator to work from this reading, appears to ignore the gerund *āsādya*, translating simply "*Ottennero il lor frutto il perseverante conato di Rama, la sollecitudine di Sugrîva, l'alta virtù di Sita e il grande mio tragitto*" (1865, p. 105). Many southern manuscripts, including the vulgate, offer the variants *priṇtam manaḥ* and *pravaṇam manaḥ*. These present a *lectio facilior* in which the two halves of the verse can be read separately as follows: "Rāghava's perseverance and the alacrity of Sugrīva have borne fruit. After witnessing the virtue of Sītā, my mind has become devoted to her."

3. "noble lady" *āryāyāḥ*: *Pādas* ab of this verse are textually suspicious and rather ambiguous. The multiple meanings possible for the term *āryā* and the syntax combine to lend themselves to a variety of interpretations reflected both in the commentaries and in the translations. Ct apparently takes the word in apposition with *sītāyāḥ* and supplies what he sees as ellipses, glossing, "worthy means 'worthy of such notably devoted wives as Aruṇdhatī, etc.' " This interpretation has been followed by Simon (1934, p. 228), who translates "*der Charakter der Sītā gleicht (dem der Arundhati)*," although he appears to omit a translation of the word *āryāyāḥ*. Cr understands the subject of the sentence to be a generic woman whose moral character matches that of Sītā. He supplies the pronoun *sā*, "she," explaining "she whose moral character is similar to that of the noble Sītā." Cs provides two additional alternatives. The first reads *āryā* in its sense as an epithet of the goddess Pārvatī, yielding "the moral character of Sītā is worthy of Pārvatī." In his second interpretation he reads *āryā* as subordinate to *sītāyāḥ*, understanding "the moral character of noble Sītā is worthy of Sītā alone," making the half verse an example of *ananvayālaṃkāra*. This half verse is omitted from the majority of southern manuscripts (D5,T1,3,G,M), including the manuscripts of Cg, Crā, Cm. For these commentators and those translators who follow them (Raghunathan 1981, p. 494; Tapasyananda 1983, p. 258), the absence of the half verse makes Rāvaṇa in 4b the subject of the verbs in 3cd.

4. "enormously powerful" *atipravṛddhaḥ*: Literally, "grown very much." Cg, Cm read *tapasā* from *pāda* d to construe with this participle in the sense of "grown great in his ascetic power." This idea appears to be implicit in the interpretation of Ct, who reads the variant *prakṛṣṭa*, "great, outstanding." (The critical apparatus shows Ct reading with the critical text, but the GPP and KK editions have Ct reading *prakṛṣṭa*.) Interpretations of the commentators differ somewhat, but all share the fundamental idea that Rāvaṇa's powers must be extraordinary since his illicitly touching a woman of Sītā's virtue and ascetic power has not destroyed him.

5. "suffused with anger" *kaluṣikṛtā*: Several of the commentators, including Ct, Cr, Cg, Cm (Cs on verse 3), understand this passage to indicate that Sītā has not really given vent to her anger thus far, for if she had, even Rāvaṇa could not have survived it. Cg, Cm remark that the restraint of anger is appropriate on the part of a hero's wife, for if the wife were to directly punish an assailant, it would trivialize her husband's prowess. They cite a verse (5.20.20) where Sītā tells Rāvaṇa that she would have reduced him to ashes with her great energy but she had no such instructions from her husband Rāma and did not wish to waste the power of her austerities. See note on verse 16 below.

After verse 5, southern manuscripts are quite divergent. At this point in the text, many of these manuscripts read 5.58.1cd–13ab, while some manuscripts read the lines in *sarga* 58. See note on 5.58.1ff. and Jhala's extensive comments on the textual evidence surrounding this passage (1966, p. 492). We agree with his conclusion that the passage properly belongs in *sarga* 58 alone.

7. "crescent moon" *candralekhā*: Literally, "a line or digit of the moon." The single digit of the moon or *śaśikalā*, "one-sixteenth of the moon's disc," is a common *upamāna* for beauty in Sanskrit literature. It is particularly appropriate here because of Sītā's pallor and emaciation. See, for example, 5.13.18,30–31,35 and 5.17.13,15.

9. "Paulomī": Paulomī is Śacī, the wife of Indra and the daughter of Puloman. According to Ct, Cg, Cm, the comparison is based on the episode where Paulomī is

imprisoned by Nahuṣa. Cf. *MBh* 12.329.31–41 and *DeviBhāP* 6.7–8. See 5.20.14 (Śacī) and note. See notes on 5.27.7 and 5.34.32, where Indra's wife is again referred to.

10. "same single garment" *tadekavāsaḥsaṃvītā*: See 5.13.18; 5.15.26; and 5.22.14, where her garments are said to be soiled; cf. 5.18.29, where they are of tattered silk.

11. Cf. 5.63.11, where a close variant of this verse is found.

12. "She sleeps on the ground" *adhaḥśayyā*: Literally, "lies low." The description is quite apposite to the figure of a pond whose water level has sunk low. The critical edition puts no space between *adhaḥśayyā* and the following *vivarṇāṅgī*. This reading is not supported by any of the published versions that we have consulted, nor does the critical apparatus note the alternative as a variant. The critical reading is, then, most probably the result of a typographical error, not noted in the errata list. If not, it could be translated "her body pale from sleeping on the ground."

A close variant of this verse is found at 5.63.13.

13. "Her purpose utterly averse to that of Rāvaṇa" *rāvaṇād vinivṛttārthā*: The phrasing is somewhat ambiguous. Our translation follows the interpretation of Cg, Cm, who explain that the meaning is that Sitā has not been swayed by Rāvaṇa's seductive words. Cr offers another plausible interpretation, one that is similar to that of many of the translators consulted. He glosses "she whose purpose, that is, service to Rāma, has been interrupted on account of Rāvaṇa." Many northern manuscripts, including the text of Gorresio, avoid the ambiguity of *artha* here, substituting the *facilior*, *ātmā*, which yields the meaning "whose mind was adverse to Rāvaṇa."

Pādas ab are repeated at 5.63.14ab; compare 5.63.15cd.

14. "all that had occurred" *sarvam artham*: Literally, "the entire matter." As Ct suggests, the reference is to the story of Rāma and Sugrīva, and so forth, that is, to the events that have taken place since her abduction.

This verse is repeated virtually verbatim at 5.63.16.

15. Compare 5.63.17ab, where a variant of this line is found.

16. "but the mere instrument" *nimittamātram*: The idea, as explained by Ct and other commentators, is that by having imprisoned the virtuous Sitā, Rāvaṇa—although it would not be appropriate for her to curse him because of his ascetic powers—is as good as dead. Cg adds the explanation articulated earlier: "Although Sitā could have destroyed Rāvaṇa, it is necessary that Rāma, as a warrior, do so for the sake of his reputation." See note on 5.57.5.

Following verse 16, most southern manuscripts (D7–9,T1,3,G,M1,3) insert two lines [1259*]: "Already slender by nature, she has become emaciated through separation from him. She has grown as slender as the learning of a person who studies the *vedas* on the first day of a lunar fortnight." The reference is evidently to some traditional proscription on vedic study on these *parvan* days, on which students are supposed to take a complete holiday from their studies. Ck adds that thinking or planning, however, is not prohibited.

17. "virtuous" *mahābhāgā*: Literally, "of good fortune, blessed." See 5.34.2. The term is often used as a form of address primarily to indicate that a woman has a living husband.

Sarga 58

1–2. The text of the critical edition departs substantially from that of most southern editions. In most of these versions and available translations (that of Tapasyananda

being the only exception to the translations that we have consulted), the portion of Aṅgada's speech contained in verses 1cd–13ab appears in the previous *sarga* where it forms part of the report of Hanumān. See note on 5.57.5, Jhala's critical note (1966, p. 492), and the critical apparatus to the *sarga* for the sequence of many southern manuscripts.

"Hanumān . . . Aṅgada": The two proper names have been added to the translation for the sake of clarity.

4. "skilled in the use of weapons" *kṛtāstraiḥ*: The adjective, when applied to monkeys, who most frequently fight in the *Rāmāyana* with claws, teeth, trees, and boulders, is striking enough to entice Ct, Cm to remark that these particular monkeys come by their skill in the use of weapons because they are partial incarnations [of their divine fathers]. Ck understands the phrase to refer to the monkeys' invulnerability to all weapons. See *Bālakāṇḍa*, *sarga* 16, especially verse 13. See also Introduction, pp. 29–33, 55–56.

Following verse 4, D5,7,9 (all after second occurrence), T2, and Ct (M2 continues after 1265*) insert one line [1261*], which appears in the translations of Dutt, Shastri, Gita Press, and Raghunathan: "We have heard that Laṅkā has been burned through the power of the son of Vāyu the wind god."

5. "in battle" *yuddhe . . . yudhi*: We have represented the two expressions meaning "in battle" with the single phrase. The commentators are silent concerning the redundancy.

6. "the conqueror of Śakra" *śakrajitaḥ*: This is a variant of the name of Indrajit.

"blinding" *durnirīkṣyānu*: Literally, "hard or impossible to see, look upon." The term is ambiguous because it can refer to something that is too bright to look at or to something that is invisible, both of which conditions are possible for the divine weapons and both of which are found in the various translations. We feel that the former, however, is more probable because the weapons are frequently depicted as blazing or shining when used. See *Bālakāṇḍa*, *sargas* 26, 27 and notes, especially note on 1.27.10. See, too, 3.11.29–34 and 6.87.8ff.

7. "Rāvaṇa" *tam*: Literally, "him." We agree with Cr and most translators that the reference here is to Rāvaṇa. Raghunathan (1981, p. 494), not implausibly, translates "my prowess shall baffle him [Indrajit]."

12. "oppose . . . in battle" *pratyoddhāram*: Literally, "a counter-fighter, opponent."

"Mainda or Dvivida": The two are well known throughout the epic and purāṇic literature. At *MBh* 2.31.23ff., Sahadeva receives a tribute from Mainda and Dvivida, the sons of the Aśvins, and attacks Nīla, king of Mahiṣmati. At *Bhāgavatapurāna* 10.67 Balarāma slays a destructive monkey named Dvivida.

14. "boon of complete invulnerability" *sarvāvadhyatvam*: Literally, "the state of being unkillable by all." The word "boon" has been added for clarity. This boon, total invincibility, is often sought, but rarely granted, in the epic and purāṇic literature. See Pollock 1991, pp. 29–43.

20. Following verse 21 (some northern manuscripts follow 1271*), a number of manuscripts, including the important text of Ct, insert four lines [1272*]: "We shall place Janaka's daughter between Rāma and Lakṣmaṇa. Why trouble all these monkeys, bulls among monkeys? We alone shall go, and when we have killed the bulls among the *rākṣasas*, we shall see Rāghava, Sugrīva, and Laksmaṇa." Some version of these lines appears in those translations that rely on the vulgate.

21. "expert in sound advice . . . full of sound advice" *arthavat . . . arthavid·* Literally, "possessing policy . . . knowing policy."

Following verse 21, most of the same group of manuscripts that include 1272*, now include eleven lines [1274*]:

> What you say, great and wise monkey, does not convey the correct idea. We were ordered to search the vast southern region. Neither the king of the monkeys nor wise Rāma told us to bring her back. The tiger among kings Rāghava, who is always pointing out his noble lineage, would not accept Sītā if we, somehow or other, were to win her back. For how could the king, who has vowed to win back Sītā before all the chief monkeys, utter a falsehood? The great feat we would have accomplished would not please him at all. And all the valor we would have displayed would be in vain, bulls among monkeys. Therefore, we should all proceed to where Rāma, Lakṣmaṇa, and the immensely powerful Sugrīva are waiting and report to them on our mission.

Translators that follow the text of Ct will include this passage.

22. The meter is *upajāti*.

"impracticable" *aksamā*: Literally, "improper, unsuitable." The idea here is that, like the elder statesman that he is, Jāmbavān seeks to mollify the prince while criticizing his plan. He means to say that the plan itself is within the capability of the monkeys but should not be taken without Rāma's authorization. Ct sees the verse as uttered to avert the anger of Aṅgada.

Sarga 59

4. "almost as if they bore up with their gaze" *vahanta iva dṛṣṭibhih*: As indicated in verse 2 above, Hanumān is preceding the host of flying monkeys. As Ct, Cr note, the gaze of the monkeys, unblinking in their adoration, provides the basis for the "fanciful" trope (*utpreksā*). See 5.6.8; 5.7.16; and 5.55.4–5 for additional examples of *utpreksā*.

"beings" *bhūtaih*: The reference, according to Ct, is to the perfected beings, etc.

5. "their spirits uplifted by the success of their undertaking" *karmasiddhibhir unnatāḥ*: Literally, "raised by the successes of their works." We follow the interpretations of Ct, Cr, Ck in taking the adjective to refer to the elevation of the monkeys' hearts or spirits, as against Cg, who understands that the monkeys are elevated above all others by their accomplishments. Several commentators define the successful actions as the finding of Sītā, the burning of Laṅkā, the humbling of the *rākṣasas*' pride, and so on.

"that Rāghava's purpose would be accomplished" *rāghave cārthanirvṛttim*: Ck identifies Rāma's mission as the destruction of Rāvaṇa.

"their master, Sugrīva" *bhartuh*: The name Sugrīva has been added for clarity. The word is to be marked as uncertain by the critical text according to the critical note (Jhala 1966, p. 493). The reading of the critical edition is that of the north. Southern manuscripts, including *devanāgarī* manuscripts associated with them, read *kartum*, which southern commentators read as governing the accusative *yaśah* in the sense of "to establish his [Rāma's] and their own supreme glory" (Ct). Jhala's choice here appears to violate the principles on which the critical edition was based (see Bhatt 1960, p. xxxiv). He justifies his decision, arguing that *yaśah kartum* "is a feeble phrase and sounds unusual in the context. On the other hand, one would expect a reference to Sugrīva in the glorious prospects that lie before the monkeys." This is exactly the sort of higher criticism eschewed by Bhatt in his Introduction (1960, p. xxxiv), and, in effect, Jhala has merely accepted a northern *lectio faciliur*.

6. "assist Rāma" *rāmapratikāre*: Our interpretation follows that of Ck, Cm. Ct, Cr understand *pratikāra* in its sense of "retaliation," reading "resolved to carry out Rāma's retaliation against Rāvaṇa."

7. "heavenly garden": This has been added to the translation for clarity.

8. "Madhuvana": Literally, "the honey-wine grove." The *madhu*, or honey-wine, consumed here is clearly an intoxicant. See Guruge 1960, p. 149.

9. "Dadhimukha": Literally, "Curd-Face." The name may refer to some species of pale-faced monkey such as the bonnet macaque (*Macaca radıata*). See Roonwal and Mohnot 1977, pp. 191–92.

10. "wildly excited" *paramotkaṭāḥ*: Ct, Cr understand that the monkeys are in a frenzy to drink up the honey-wine, which abounds in the grove.

11. "Aṅgada": The proper noun has been added for clarity.

12. "obtained permission from the senior monkeys" *vrddhān . . . kapīn anumānya*: We follow the interpretations of Ct, Cg, Cm. Cr understands "honoring the senior monkeys." Some translators understand that Aṅgada is granting permission to the monkey elders, but this seems inapposite and redundant (Dutt 1892, p. 1080; Roussel 1903, p. 656; and Shastri 1957, p. 488). Compare 5.58.1, where Aṅgada shows similar deference to his elders. The situation in the northern reading is somewhat different. There the monkeys, led by Jāmbavān, approach Hanumān about the honey-wine. The latter in turn approaches Aṅgada on their behalf. Compare Gorresio 5.59.16ff. (critical apparatus 1277*, 1278*; Gorresio 1856, p. 59). Cf. 5.60.24, where Aṅgada attacks his elder, Dadhimukha.

After verse 12, a few manuscripts (D1,4,7–9,T3)—including the popular text of Ct (see GPP 5.61.13–14)—insert four lines [1291*]. The critical edition places these verses after 5.60.7 and identifies them as primarily belonging to manuscripts aligned with the northern recension: "Granted leave by the prince, the wise son of Vālin, the monkeys hurled themselves upon those trees all filled with honeybees. Drinking the fragrant and flavorful honey-wine, they experienced great delight. They all became intoxicated." In 1291* line 3, several manuscripts, including that of Ct, substitute *mulāni ca phalāni*, "roots and fruits," for *sugandhini madhūni*, "fragrant . . . honey-wine."

14. "prostrated themselves" *pranamanti*: Ck understands that they do so in obeisance to Aṅgada for having granted them leave. Cg takes the term to mean that the monkeys fell with their heads down (on their faces?) and understands the subsequent verb *patanti*, "they fell," to refer to those monkeys who fall on their backs with their feet in the air.

The meter is *upajāti*.

15. "fell to arguing" *atibruvante*: We follow the interpretation of Ct, Cr. The term could also mean "shouted, spoke loudly."

The meter is *upajāti*.

16. "laughing (second occurrence) . . . grinning" *hasantam . . . prahasan*: Our translation seeks to avoid the apparent redundancy of the original. Several manuscripts show variants for these forms. The text of Cg shows *prarudan* for *prahasan*, yielding "one who was weeping [approached one who was laughing]." The text of Ct, Cr as recorded in the GPP has both parties weeping. These readings are reflected in such translations as Raghunathan (1981, p. 498); Tapasyananda (1983, p. 264); Roussel (1903, p. 657); Simon (1934, p. 234); Shastri (1957, p. 489); and Dutt (1892, p. 1080).

The meter is *upajāti*.

17. "shoving yet a third" *nudantam . . . pranudan*: Literally, "shoving one who was shoving." Once again manuscripts show a variety of verbal roots here.

"in confusion because of the behavior induced by the honey-wine-inebriated minds of its soldiers" *madhuprapānotkatasattvacestam*: Literally, "whose [i.e., the army's] actions and minds were intoxicated from drinking honey-wine." Our translation follows the interpretation of Cm, Cg. We have added the words "of its soldiers" for the sake of clarity.

"sated" *tṛptaḥ*: Some southern manuscripts, including the influential manuscript of Ct, read *drptah*, "proud, haughty." Ct glosses *atimattah*, which is itself ambiguous, supporting such meanings as "highly inebriated, greatly excited, very proud, exceedingly haughty." Various meanings have been adopted by various translators, respectively.

The meter is *upajāti*.

18. "Dadhimukha" *dadhivaktra-*: We have substituted this name for its synonymous variant Dadhivaktra to avoid confusion.

The meter is *upajāti*.

19. "arrogant" *pravrddhaih*: Literally, "full grown, large, haughty." We agree with Ct, who glosses *pravṛddhamadaih* ambiguously, "highly arrogant or highly intoxicated," as opposed to Ck, who suggests *prabalaih*, "powerful."

The meter is *upajāti*.

20. The meter is *upajāti*.

21. The meter is *upajāti*.

22. "nearly killed him with their slaps and kicks" *talaiś ca padaiś ca samāpnuvantaḥ*: Literally, "they finished him with their palms and feet." Several southern manuscripts, including the text of Ct, substitute the causative *samāpayantaḥ*, glossed by Ct as *mrtakalpaṃ kurvantaḥ*, "rendering him practically dead."

"completely looted" *nirviṣayam . . . cakruḥ*: Literally, "rendered [it] devoid of objects." Cg, Cm, Ck explain that they stripped the grove of its honey-wine, edible roots, and every other usable substance.

The meter is *upajāti*.

Sarga 60

1. "them" *tān*: According to Cv, Cg, Ck, the monkeys referred to are those engaged in the quarrel with Dadhimukha. Cv, Cg, however, note that other commentators argue that the passage beginning with this verse actually reprises the substance of the previous *sarga* before continuing the narrative. In other words, these unnamed commentators understand the intervention of Hanumān here as a repetition of his earlier encouragement of the monkeys. Both Cg, Cv note that still other commentators feel that a few verses at the beginning of this *sarga* have been lost. See Jhala's critical note (1966, p. 493). See verse 5 below.

Following verse 1, D5,7–9,S insert one line [1285*] continuing Hanumān's quote: "I will stop any who may oppose you."

5. "current of a mighty river" *nadīvegaḥ*: Literally, "the current of a river." The word "mighty" has been added in keeping with the force of the figure of speech.

"rushed back" *jagmuḥ . . . drutam*: Literally, "went swiftly." The idea of the monkeys going to the Madhuvana when, according to the previous *sarga*, they are already in it, has disturbed several of the commentators. In keeping with the suggestion of Cm, elliptically supported by Cg, we need to supply the word *punaḥ*, "once again," in order to suggest that only one part of the grove has already been stripped. Cg suggests as an

alternative that the monkeys had been frightened off by the intervention of Dadhimukha but now go back on the instructions of Hanumān and Aṅgada. It is perhaps this verse that has suggested to some commentators that some verses at the beginning of this *sarga* have been lost. See note on verse 1 above.

6. "learning that Hanumān had found Maithilī" *dṛṣṭvā śrutvā ca maithilīm*: Literally, "having seen and heard about Maithilī." As Ct, Cr explain, it was Hanumān who had actually seen Sītā, while the monkeys have merely heard his description of their encounter. Ck takes the root *dṛś* figuratively, explaining that the monkeys had "seen" Sītā in the sense that one sees a thing by viewing a picture of it (*citranyāyena*) because of their gratification from hearing about her.

Following verse 6, D5,7–9,S insert one line [1288*]: "Then they drank up all the honey-wine and took the flavorful fruit."

7. "the hundreds of" *śataśaḥ*: Literally, "by the hundred." We follow Cr, the only commentator to mention the word, in reading the adverb as referring to the guards. It could also refer to the monkeys, and this has been the interpretation of several translators.

"dedicated" *saktān*: Cg glosses *vanapālane ratān*, "devoted to guarding the grove." Ct, Cr read *saktāḥ*, which would modify the attacking monkeys and Ct explains "bent upon [eating]," a rendering that appears in many translations.

After 7ab and 8, many northern manuscripts insert 1291*. Some southern manuscripts, including the vulgate, insert 1291* after 5.59.12. See note on 5.59.12 for 1291*.

8. "honeycombs" *madhūni*: Literally, "honeys." Cg glosses *madhupatalāni*, "masses of honey, beehives." Most translators, like us, have settled on "honeycombs." A few, like Dutt (1892, p. 1081), simply translate "honey," but this is difficult in light of the following verb *ghnanti*, "smashed."

"as big as bushels" *droṇamātrāni*: A *drona* is a measure of grain or liquid described variously as equal to one, four, or eight *āḍhakas*, which, according to Apte (s.v.), is equal to two hundred fifty-six *muṣṭis*, "fistfuls," which Apte calculates at approximately seven pounds, eleven ounces. He cites a verse for which he gives no attribution (*aṣṭamuṣṭir bhavet kuñcih kuñcayo 'ṣṭau tu puskalam / puskalāni ca catvāry āḍhakah parikīrtitah / /*). According to Cr, a *droṇa* is eight *ādhakas*. Cg, however, sees the two measures as equal. See 2.50.8 and note; cf. 6.4.59. See *ĀrthŚā* 2.19.29–32. See Kane 1941–1975, vol. 3, p. 124, vol. 4, p. 851; Vyas 1967, p. 247.

"broke" *ghanti*: We see the monkeys as breaking open the honeycombs to get at the honey. Cg, on the other hand, remarks that they smashed the honeycombs that are left over after drinking. Cm glosses *chindanti*, "split open."

9. "the honeycombs" *madhūni*: Ct, like Cg in the previous verse, glosses *madhupatalāni*. Ck, apparently taking *madhūni* in the sense of "honey-wine" as the object of *pītvā*, instructs us to add the word *madhupatalāni*. Similarly, Cs suggests adding the word "beehive" or "honeycomb" (*karaṇḍam*).

"beeswax" *madhūcchiṣṭena*: We follow Ck, Cg, the latter of whom provides a lexical citation from *Amarakośa* for this interpretation. Cr plausibly understands the compound in another sense as "the leavings of the honey-[wine]."

11. "giddily" *hṛṣṭavat*: We follow Cg, who reads the term adverbially in the sense of "filled with joy." Ck, Cm understand the word adjectivally, "being happy or excited." Cg offers a second interpretation, "meriting happiness."

"reviled" *kṣipanti*: Cg understands the verb in its physical sense of "throw," glossing "they picked [each other] up and threw [each other] down."

"staggered about" *skhalantı*: Another meaning suitable to the context would be "to stammer." Cg understands "prodded with their feet."

12. "roared like lions" *kṣveḍān prakurvanti*: We follow Cg (v.l. *kṣvelān*), who cites *Amarakośa* for this meaning. Cr glosses *vilāsan*, yielding the meaning "play, frolic." Cf. 5.3.25 and 5.55.29 and notes.

"passed out" *suptāḥ*: Literally, "slept."

Following verse 12, D5,7–9,S insert two lines [1296*]: "Some of them indulged in vulgar acts and laughed about it, still others performed yet other vulgar acts. Some of them boasted about having done so, while others merely contemplated it." Our translation follows the interpretation of Cg, Cm. Ct, Cr understand the verse quite differently: "Some of them laughed, while others did the opposite [i.e., cried]; some avoided what they said they would do and contemplated something quite different." This interpretation will be found in those translations that follow Ct.

14. "monkeys . . . guards": Both words have been added for the sake of style and clarity.

"showed them their posteriors" *devamārgaṃ darśitāḥ*: Literally, "showed [them] the pathway of the god(s)." Commentators and translators are divided as to the meaning of this circumlocution. Given the vulgar behavior of the intoxicated monkeys and the generally Rabelaisian tone of the passage, we are inclined to agree with Cg, Cm, Ct, Ck (second alternative), who understand the term to be a kenning for the anus, with the word "god" standing for "Vāyu the wind god," here represented as the lower breath of the body. Cg justifies this interpretation by referring to an unspecified passage in the *Upaniṣads*, where he says the term *devaloka*, "world of the gods," is used in the sense of *vāyuloka*, "the world of Vāyu." Cs offers this as an alternative explanation noting, however, that "one finds in the second half of the tenth *skandha* of the *Bhāgavatapurāṇam*—in the episode of Balarāma and Dvivida and many other places—references to the habit of the monkeys of displaying their posteriors as a way of taunting or insulting their enemies." (*BhāgP* 10.67; see especially verse 13.) Gorresio (1856, p. 354, note 63) notes that the commentator on the Bengal recension, Lokanātha, offers the same interpretation, differing only in that he sees *deva* as a reference to the god Mitra, who is the presiding divinity of the anus. Gorresio declines, however—on the grounds of propriety—to translate literally, rendering the phrase as *malmenati*, "manhandled." He argues that this conveys the general feeling, if not the precise sense, of the phrase. Gorresio's commentator offers as an alternative interpretation *liṅgam*, "penis," which is offered as a first alternative by Ck. Among the translators consulted, aside from Gorresio, only Tapasyananda accepts this interpretation. Like Gorresio he offers a bowdlerized rendition, translating "subjected . . . to the exhibition of indecent postures" (1983, p. 266). A more refined interpretation is offered by Ct, Cr, Cs (first alternative): Here *devamārga* is read as a kenning for the sky. The idea is that the guards are seized by their knees and hurled up into the sky. Cs says that the expression is apposite because the guards would have their faces turned up as they were thrown and so would be "shown" the path of the gods. Ct quotes Cm's interpretation and also that of unspecified others who understand the guards' heads to have been jerked upward by fingers stuck in their ears. All translation, except for the two noted above, have followed this interpretation. Our translation, "posteriors," seeks to approximate the text's learned euphemism without avoiding the precise connotation and appropriate vulgarity of the passage. The display or presentation of the posterior is a very common and frequently commented upon behavior on the part of primates. It is, of course, in actuality a gesture

of sexual receptivity or submission to a dominant monkey and not normally a sign of aggression or derision. See Dolhinow 1972, pp. 202, 224–25.

15. "Granted leave . . . monkeys" *dattavaraiḥ*: The word "monkeys" has been added for clarity. Normally the phrase means "granted a wish," or "granted a magical boon." Here, however, as Cr notes, the boon is Hanumān's permission for the monkeys to take the fruits and edible roots of the grove. Compare 5.61.23 and note.

20. "the monkey guardians of the grove": This phrase has been added in order to distinguish the two groups of monkeys.

21. "guardians of the grove": This phrase has been added in order to distinguish the two groups of monkeys.

This verse as well as the following verse are not found in the text associated with Ct. Translations that follow his text therefore omit them.

22. "guardians of the grove": This phrase has been added in order to distinguish the two groups of monkeys.

Following verse 22, many northern and some southern manuscripts, including that of Ct, insert two lines [1300*]: "Biting their lips in rage and threatening them repeatedly, the monkey guardians of the grove hurled themselves upon the monkeys in order to stop them by force." The phrase "guardians of the grove" has been added in order to distinguish the two groups of monkeys.

24. "venerable elder" *āryakam*: Usually the terms means "venerable one, grandfather." As Sugrīva's maternal uncle (and so presumably Vālin's as well), Dadhimukha is Aṅgada's great-uncle, for whom the term is most appropriate. See 5.59.9.

25. "not realizing . . . Aṅgada failed to recognize him" *na vedanam*: The syntax of the critical reading forces us to add the phrase "not realizing." Several manuscripts (Ś1,N,V,B,D1–4,6,7,9–11), including the influential version of Ct, substitute *na kṛpām cakre*, which would yield the following translation: "Blinded with drunkenness, he showed no mercy even though he realized, 'This is my venerable elder.' " The name Aṅgada has been added for clarity.

26. "face averted" *vimukhaḥ*: The precise sense of the critical reading is difficult to ascertain. The syllable *vi* is marked as uncertain by the critical editors. Many northern and *devanāgarī* manuscripts, including those of the commentators, read the *facilior* [*ū*]*rumukhaḥ*, yielding the sense "his arms, thighs, and face broken."

"Dadhimukha": This proper name has been added to the translation for clarity.

Following verse 26, several northern and southern manuscripts, including the text of Cg, insert two lines [1301*]: "Regaining consciousness, the powerful uncle of the king was enraged, but he managed to stop the monkeys with a mixture of force and conciliation."

28. "thick-necked" *vipulagrīvaḥ*: The epithet is used largely for the effect created by repetition of *grīva*, "neck." See Goldman 1984, pp. 108–9. See 4.13.3 and note; cf. 4.16.4.

30. "from father to son" *pitṛpaitāmaham*: Literally, "belonging to one's father(s) and grandfather(s)." See note on 5.62.29.

"forbidden" *durāsadam*: Literally, "inaccessible, hard to reach."

31. "doomed" *gatāyuṣaḥ*: Literally, "whose life is gone." Cg notes that the term is meant as an insult.

32. "king's rage, arising from his lack of forbearance" *amarṣaprabhavo roṣaḥ*: Like Roussel (1903, p. 660) we tend to think that the reference is to Sugrīva's anger, which Dadhimukha expects will effect his purpose, i.e., the destruction of the raiders of the

Madhuvana. We have therefore added the words "king's" and "his." All other translations consulted read the enclitic *naḥ*, "ours," with *roṣaḥ*, yielding the meaning "my anger." This is possible, but—we believe—less plausible, because of the reference to *amarṣa*, which echoes the description of the king as *amarṣī* ("he will not stand for it") in verse 29 above.

"will accomplish our purpose" *saphalo no bhaviṣyati*: Literally, "will be fruitful for us."

35. "level" *samapratiṣṭhām*: Literally, "of equal basis *or* foundation." We follow the interpretation of Ct, Cr, Cg, Cm, all of whom gloss *samatalām*, "level surface."

Sarga 61

1. "prostrated" *mūrdhnā nipatitam*: Literally, "fallen with his head."

2. "Have no fear" *abhayaṃ te bhavet*: For an elaborate discussion of the reading selected for *pāda* c, see Jhala 1966, pp. 493–94. Ck claims that the authentic reading should be *ayuktaṃ te hare*, "Monkey, this is inappropriate for you," arguing that the impropriety is for an elder, in this case a maternal uncle, to fall at the feet of a junior.

Following verse 2, N plus most *devanāgarī* manuscripts, including the text of the southern commentators, and T3 insert two lines [1305*], which continue Sugriva's speech: "What is it that you are trying to say in your agitation? Please tell me what you want to say. I wish to hear it, monkey. I trust that all is well in the Madhuvana."

4. "entrance to which . . . have always prohibited" *na . . . niṣṛṣṭapūrvam*: Literally, "have not previously permitted." We follow the interpretation of Ck, who suggests adding the phrase "anyone else to enter." Ct, Cr, Cg, Cm explain "for others to enjoy at their own pleasure."

After verse 4, D7–9 and Ct insert a passage of two lines [1306*]. Some northern manuscripts insert the two lines after verse 5: "These forest-roaming monkeys and I tried to stop them. But in their frenzy, they showed no respect for me and went on eating and drinking."

5. "honey and the honey-wine" *madhūni*: We interpret the plural to refer to both substances to preserve the distinction of the two verbs. Some commentators propose various solutions to the problem of the two verbs "eating" and "drinking" with the object "honeys." Cm suggests that the monkeys ate the fruit and drank the honey. Similarly, Cg proposes that the verb *bhakṣ*, "to eat," suggests a kind of synecdoche (*upalakṣaṇa*) in which fruit is implied. As an alternative, he suggests understanding that the monkeys "ate" the honey-wine in the sense that they treated it as their food.

6. "scowled at us" *bhruvau . . . darśayanti*: Literally, "showed their brows." We agree with the commentators that the expression is elliptical for *bhrukutiṃ dṛś*, "to show one's knitted brows," a typical sign of anger.

7. "guardians of the grove": This phrase has been added for clarity.

"strove" *saṃrabdhatarāḥ*: Normally, "furious, agitated." The context, we believe, supports the suggestion of Ct, Cr that the guards are making furious efforts to stop the depredations of the other monkeys. Ck merely explains that the guards are furious because they have been attacked by the other monkeys.

8. "my monkeys" *harayaḥ*: The possessive pronoun has been added to the translation to distinguish between the two groups of monkeys.

9. "showed them their posteriors" *devamārgaṃ ca darśitāḥ*: See 5.60.14–15, and note on 5.60.14.

10. "others": The word has been added to the translation to distinguish between the two groups of monkeys.

16. = 5.62.30 cd, ef.

17. Cf. 5.62.31.

18. = 5.62.32.

19. "Dadhimukha reports" *kila*: Here, this particle indicates that information has been reported. The proper name and the verb have been added for clarity. See 5.65.4.

21. "sweet words" *madhuravāk*: Cs alone comments, saying that although the words [of Dadhimukha] communicate something very painful to Sugriva, they are, nonetheless, sweet because they indicate [the success] of Rāma's mission.

23. "gift of the gods" *dattavaram*: Our translation follows the interpretation of Ct. Ck concurs generally, glossing merely "received as a boon." Cg, on the other hand, is more specific, indicating that the grove was given to Ṛkṣarajas by the god Brahmā. Cr alone reads the compound in the sense in which it appears at 5.60.15, understanding here "granted immunity by me." Presumably Cr is thinking that the monkeys will take for granted Sugriva's permission as a reward for their success. Compare 5.60.15 and note.

26. "must be pardoned, and I have already done so" *marṣitaṃ marṣanīyaṃ ca*: The commentators aligned with Ct read *dharṣitam*, "arrogance," for the critical text's *marṣitam*. Translations following the text of Ct will thus translate "such impudence must be pardoned."

Some manuscripts, including the influential text of Ct, insert two lines [1325*] following verse 26: "You must go quickly to the Madhuvana and guard it well. Then send to me all those monkeys whose leader is Hanumān."

27. The meter is *upajāti*.

Following verse 27, D5,7–9,S insert two lines [1324*]: "Seeing the two princes delighted, their eyes wide with joy, their purpose accomplished, the king of the monkeys realized, from the thrilling of his limbs, that the accomplishment of his own mission was within his grasp. And he rejoiced exceedingly." Ck identifies the meter as *vaiśvadeva* (*vaiśvadevī*) a type of *jagati* meter.

Sarga 62

1. "saluted . . . respectfully" *abhyavādayat*: The formal gesture of greeting or departure made by a person to his seniors or superiors. In its most complete form, it involves rising from one's seat, grasping the elders' feet, and a formalized salutation (the *abhivādanam* proper) including the name and title of the person addressed followed by the name of the speaker. These steps and their benefits are listed in detail at *ManuSm* 2.120–26. See 5.41.9 and 5.45.1,8; cf. 6.63.1.

4. "ill-mannered" *uddhatān*: This word has a broad range of meanings, some of which, such as "majestic," "haughty," etc., are poorly suited to the context. Jhala (1966, p. 494) suggests reading the preceding word *vimada*, "sober," and *anuddhatān*, "humble," in compound as *vimadānuddhatān*, which he translates as "sober and chastened." This is certainly possible, although compounds of this type are not common in Vālmīki, and the context does not support the idea that the monkeys are in any way chastened after their riotous escapade. Given the prevailingly Rabelaisian tone of this interlude, continued here with the somewhat vulgar reference to urination, we feel that

our reading is more plausible. The commentators are silent on the word *(an)uddhata*, but their separate treatment of *vimada* suggests that they do not read as Jhala suggests. None of the translations consulted appears to understand the terms in compound.

"voiding the honey-wine in the form of urine" *mehamānān madhūdakam*: Literally, "urinating honey-water." There is some disagreement among the commentators as to the precise interpretation of this phrase. Ct, whose reading we more or less follow, understands *madhūdakam* to be water in the form of urine that has arisen from the monkeys' digestion of the honey-wine. It is the voiding of this fluid, he says, that has made them sober. Cr explains that the fluid they urinate is water in the form of honey-wine. Cg, Cm read the compound differently, taking it as a collective *dvandva* meaning "honey-wine and water." Cg rationalizes this reading, arguing that the monkeys have drunk water as a way of purging themselves of their excessive indulgence in alcohol. He cites the medical authority Vāgbhaṭṭa, who lists cool water as an *anupāna*, that is, an appropriate substance to drink after imbibing an intoxicant or medication. Ck understands the participle *mehamānam* not in the sense of "urinating" but of "sprinkling," quoting the followers of Dhanvantari, i.e., medical authorities, to the effect that sprinkling with water is beneficial in cases of drunkenness and excessive heat caused by overindulgence in intoxicants.

6. "angrily" *krodhāt*: Alternative readings are proposed by various commentators. Thus, Ct understands "out of ignorance and anger." Cg notes this interpretation, which he ascribes to others, but suggests reading "out of anger that was informed by ignorance."

"sirs" *bhavantaḥ*: Cg insists that Dadhimukha is not referring here to the other monkeys, i.e., Hanumān and the rest, but only to Aṅgada, using the plural of respect. He bolsters his argument by noting that even in the next verse Dadhimukha continues to refer to the prince alone. Cg fails to explain why in the next verse Dadhimukha would suddenly descend to the informal singular *tvam* followed by the respectful singular *bhavān*.

7. "Mighty prince" *mahābala*: Literally, "mighty one." The word "prince" has been added for the sake of clarity.

"heir apparent" *yuvarājah*: Aṅgada was consecrated as heir apparent at Sugrīva's coronation. See 4.25.11,35.

8. Jhala (1966, p. 494) instructs us to omit this stanza from the critical text. Based on the evidence of its omission in the majority of southern manuscripts, the verse is, at best, suspicious. We have included it, however, to avoid confusion in the numbering sequence, etc. See verse 5.64.15.

9. "Blameless prince" *anagha*: Literally, "blameless one." The word "prince" has been added for the sake of clarity.

"father's brother, Sugrīva" *pitṛvyasya*: The proper noun Sugrīva has been added to clarify the referent. Cf. verse 11.

12. "his followers" *tān*: The phrase has been added to make explicit the fact that Aṅgada is now addressing his troops and not responding to Dadhimukha.

13. "news of our arrival" *vṛttāntaḥ*: Literally, "account, report." We follow Cg, who glosses *asmadāgamanavṛttāntah*, "the report of our arrival."

"accomplished our mission" *kṛte kārye*: Ct reads *kṛte 'kārye*, explaining "since we have done what ought not to have been done, i.e., the destruction of the grove. . . ." Simon (1934, p. 242), apparently following Ct, sees the reference not to the larger mission of

finding Sītā but to the destruction of the Madhuvana. He translates, "*ist es für uns . . . nicht nötig länger zu bleiben, nachdem unser Werk hier getan ist.*"

14. "Roamers of the forest . . . we . . . our" *vanacāriṇaḥ*: Given the context of Aṅgada's direct address to the monkeys, we agree with Ck's identification of this as a vocative and have supplied the first person pronouns accordingly. Cr, on the other hand, understands the form as nominative and would have Aṅgada speak of the monkeys in the third person.

"What is left for us to do here" *kṃ śeṣam*: Literally, "what remains?" We have supplied the ellipsis as suggested by Ct, Cg, Cr, Cm. Ck glosses "only a small portion of our mission remains."

"We should now proceed" *gamanam*: Literally, "going," Again the text is elliptical, and we have followed the suggestion of the commentators in filling out the ellipsis. Ct adds *ucitam*, "is proper." Cr supplies a verbal component.

15. "I am completely at your disposal, sirs" *bhavadbhiḥ paravān aham*: Literally, "With you, sirs, I am in the power of others."

17. "immortal" *avyayam*: Literally, "imperishable, undecaying." The adjective seems a bit excessive even by the hyperbolic standards of the epic. The more usual and expected sort of adjective speech is something like the *uttamam*, "excellent," found in the texts of Ct, Cr.

18. "What other . . . all others" *kaḥ . . . sarvaḥ*: We have supplied the words "other" and "others," as suggested by some commentators, for the sake of clarity.

"think only of themselves" *aham iti manyate*: Literally, "thinks, 'I.' " Ct suggests supplying the word *prabhuḥ*, yielding the sense "thinks, I [alone] am the master."

19. "which no one else could have uttered" *nānyasya kasyacit*: Literally, "[fitting] for no one else at all." The phrase is elliptical; we have supplied "could have uttered" in order to complete the sense of the passage.

"the bright future that lies in store" *bhaviṣyacchubhabhāgyatām*: Literally, "future-shining fortune."

20. "rested and . . . ready" *krtakṣanāḥ*: We have translated this ambiguous expression more or less in keeping with the sense it seems to have in its early occurrences in this *kāṇḍa*, that is, "taking a brief respite." This seems to us to fit the present context in which the monkeys, after their long journey, have indulged in rest and recreation during their interlude in the Madhuvana. We have added the word "ready" here because the expression otherwise construes awkwardly both in English and Sanskrit with the infinitive *gantum*, "to proceed." The commentators here, as previously, offer other explanations. Ct, Cr, Ck understand "having worked up the energy." Cg offers "waiting for the proper moment." See 5.44.39 and 5.45.39.

"immortal" *avyayaḥ*: See note on verse 17 above. Doubtless the term is not meant literally.

23. "filling the sky" *krtvākāśaṃ nirākāśam*: Literally, "making space devoid of space."

"like the sacred fires blazing up from the sacrifice" *yajñotkṣiptā ivānalāḥ*: The critical reading is unique among printed *Rāmāyaṇa* editions consulted. The *pāda* is subject to considerable variation and should be marked, as indicated in the critical notes (Jhala 1966, p. 494), as uncertain. Many northern manuscripts and the vulgate texts of most of the southern commentators read *yantrotkṣiptā vopalāḥ*, "like stones shot from a catapult." For *upalāḥ*, Cg's text substitutes *acalāḥ*, probably in its less common sense of "rock," since its normal meaning, "mountain," makes little sense. Ck retains *acalāḥ* in the latter sense but replaces *yantra* with *vajra*, yielding "like mountains whose wings have

been severed by [Indra's weapon] the *vajra*." He defends this reading strongly, even though it seems to be completely inapposite to the present context. The legend is frequently alluded to in the epics, and common sense suggests the rapid descent of the stricken mountains, not their abrupt rise. Jhala regards the critical reading as a *difficilior*, suggesting that *analāh*, "fires," should perhaps be understood in the sense of "sparks," but this seems to us both unnecessary and incorrect. See 5.1.45ff. and note on 5.1.80.

25. "While Aṅgada was still on his way" *aṅgade hy ananuprāpte*: Literally, "while Aṅgada had still not arrived." The text of the vulgate commentators reads *samanuprāpte*, which the commentators take variously as "had come near, was visible," etc.

26. "Otherwise they would not dare" *na gantum iha śakyaṃ taih*: Literally, "it would be impossible for them to come here." We have added the word "otherwise." Sugrīva is inferring, correctly, as we can see from the monkeys' suicide pact in the *Kiṣkindhākāṇḍa* (4.52.21), that the monkeys would not dare to return if they had failed to accomplish their mission or had exceeded the time allotted for it. It will be recalled that Sugrīva had given the monkeys one month for the search (4.39.62).

Following verse 26, some manuscripts, including the influential text of Ct, insert one line [1341*]: "I infer it, handsome Rāma, from the exuberance of Aṅgada." This will appear in the translations that follow the text of Ct.

28. "the other monkeys . . . without having accomplished their mission" *akṛta-kṛtyānām*: Literally, "on the part of those who had not accomplished their mission." We have supplied "the other monkeys" in keeping with the interpretation of Ct, as the point of the verse is to distinguish Aṅgada from the rest of the monkeys.

"had acted in such a fashion" *idṛśah . . . upakramaḥ*: Again, following Ct and other commentators as well as the nearly identical usage at 5.61.15, we understand that the reference is to the destruction of the Madhuvana at *sargas* 59 and 60. Ct explains, "Sugriva's hypothesis is based on the possibility that the other monkeys might have destroyed the grove simply out of the flightiness that is natural to their species [as opposed to their wild exuberance at having accomplished their mission]." Cf. 5.61.21–22.

29. "from father to son" *pitṛpaitāmaham*: Literally "belonging to one's father(s) and grandfather(s)." We follow Ct in understanding the reference to be to the sequence of inheritance. Cg analyzes the compound as referring specifically to the god Brahmā and Sugrīva's father, Ṛkṣarajas. See 5.60.30.

30. *Pādas* cd, ef = 5.61.16.

31. This is a paraphrase of 5.61.17.

32. = 5.61.18.

33. Following verse 33, D7–9, including the important text of Ct, insert three lines [1344*]: "Since those forest-dwelling monkeys have returned filled with pride, they would never have acted in such a way unless they had accomplished their mission. I infer this from the destruction of the grove and their consumption of the honey-wine." These lines will appear in the translations of those that follow the text of Ct. Compare 5.61.15ab. A few southern manuscripts insert here instead 1347*.

34. "a short distance above them" *āsannam ambare*: Literally, nearby in the sky."

"chattering" *kilakilāśabdam*: See 5.55.22.

35. "curling and uncurling his tail" *āyatāñcitalāṅgūlah*: We follow the explanation of Cg, who describes the tail as "extended and coiled like a garland." Ct, Cm merely note that the figure is *svabhāvokti*, "natural description." Whether they are alluding to a behavior on the part of the monkey or, as suggested by Ck, who explains "whose tail

was thick and trailing," to a physical characteristic is difficult to determine. The tenor of the passage leads us to believe that the poet is describing a behavior indicative of the monkeys' excitement.

38. "strictly controlling herself" *nyatām*: Ct, Cm understand the reference to be to Sītā's unshakable devotion to her husband. Cr understands the reference to be to her control of her emotions. Cg suggests that the conjunction of this term with the adjective *akṣatām*, "unharmed," indicates the inevitable concomitance of these conditions in Sītā's case, that is to say, if it were granted that she was unharmed, it would go without saying that she remained faithful to Rāma, etc. It is possible, although not probable, that the intention of the phrase is "she is being held prisoner, but she is safe."

Following verse 38, several manuscripts, including the influential text of Ct, insert two lines [1352*]: "When Rāma and Lakṣmaṇa heard those words, 'I have found the queen,' which issued like nectar from Hanumān's mouth, they were overjoyed." Translations that follow the text of Ct include these lines. Cf. Hanumān's initial report to the monkeys at *sarga* 55 (5.55.24 and note).

39. "certain of this outcome" *niścitārtham*: We follow the suggestion of Cr, who understands *artha*, literally, "purpose, object," here translated as "outcome," to refer to the finding of Sītā.

Sarga 63

1. "Mount Prasravaṇa": See note on 5.8.12. According to Cr, this takes place after the arrival of the monkeys. Ck understands Mount Prasravaṇa to be Mount Ṛśyamūka.

"the monkeys" *te*: Literally, "they." The referent has been added for the sake of clarity.

5. "How is she disposed toward me" *katham . . . mayi vartate*: Literally, "how is she with respect to me." We follow Cr, who glosses *katham* as *kena bhāvena*, "with what emotion."

8. "at last": These words have been added to the translation.

11. Cf. 5.57.11, where a close variant of this verse is found.

13. See 5.57.12, where a close variant is found.

14ab. = 5.57.13ab. See note ad loc.

For *pāda* c, cf. 5.57.13c.

15. *Pāda* d = 5.57.13d.

16. This is virtually repeated from 5.57.14.

17. "virtuous woman" *mahābhāgā*: See 5.34.2 and note; cf. 5.58.18. Cf. 5.57.15, where a variant of 17ab is found.

18. "means of identification" *abhijñānam*: See 5.36.10.

20. "as you are telling him these words" *bruvatā vacanāny evam*: Literally, "by you speaking words thus." We follow Cg, who explains "by you saying to Rāma the words that I have spoken." Ck understands "in the fashion that I spoke them." The idea is that Sītā will now give Hanumān the message, which he is to repeat to Rāma verbatim. See 5.36.50ff.; cf. 5.56.85.

"this" *idam*: The reference here is to the hair ornament, which Sītā had hidden in her garments. See 5.36.52ff.; cf. 5.56.85.

21. "*tilaka* mark of red arsenic" *manahśilāyās tilakaḥ*: As the critical text has been reconstructed, no mention has been made of the *tilaka* mark on Sītā's forehead at *sarga*

36. The passage, known to the northern recension, has been relegated to the apparatus. See 5.36.14 (834* and/or 835*). However, at 5.38.4 the incident of the *tilaka* mark has strong textual support and is included in the critical text as it has been here.

See note on 5.63.20. This and the following verse are similar to 5.36.52.

After verse 21c, a few manuscripts, but including the text of Cg, insert two *pādas* [1365*]: "[*tilaka* mark] which you placed on the side of my cheek when you had rubbed out my *tilaka* mark." This line is found in the translation of Raghunathan (1981, p. 507).

22. "born from the sea" *vārisaṃbhavah*: Literally, "water-born." This is a kenning for "jewels," which, according to the Sanskrit poetic convention, are often produced in the sea. The word "jewel" has been added for clarity.

23. "one more month" *māsāt*: See 5.20.8; 5.26.7; 5.24.32; 5.31.27; 5.36.50; and 5.56.89.

25. According to Cg, the meter here, like that of the verse following 5.63.27, is *vaiśvadevi*, a type of *jagati*. Cg calls our attention to Hanumān's unusually abbreviated account given here, which omits all of his adventures in crossing the ocean, burning the city, etc. He explains this by saying that, although it was proper for him to have related these episodes to his own kind, he does not do so here in order to avoid praising himself in his master's presence (*ātmastuti*). Cg counters the objection that it would be appropriate for someone like Hanumān to give a full account of his adventures by saying that it was more appropriate for a detailed report to be presented to Aṅgada in order to conceal from Rāma those things that would not have been proper for him to hear. See Introduction, pp. 24, 76.

Sarga 64

1. "wept" *praruroda*: Cr assures us that Rāma is weeping tears of joy.

3. "overflows" *sravati*: The verse exploits an ancient and popular Indian trope based on the belief that Indian cattle lactate only in the presence of their calves. The verb, which serves both parts of the simile, suggests in the former the trickling of milk from the cow's udder and in the latter the flowing of tears from Rāma's eyes.

4. See 5.37.2 and note ad loc. for a detailed discussion of the history of the jewel.

5. "particularly prized by her family" *pravarapūjitah*: We read against the commentators (Ct, Cr), who gloss *pravara* as *devaih*, yielding the sense "[honored/worshiped] by the gods." We think that the context supports interpreting *pravara* in its common meaning of "lineage, ancestors, elders." Translators either follow Ct or understand *pravara* in the terms "great men, great beings."

7. This verse and the preceding one, in the opinion of Cg, represent the fulfillment of Sītā's prediction at 5.37.2, that the sight of the jewel would remind Rāma of three people. There the precise identity of the three was a matter of some disagreement among the commentators. Here the three are simply Daśaratha, Janaka, and Sītā herself, a list not suggested by any of the commentators with reference to the earlier verse. Therefore, the list given by Cg here differs from the one that he provides previously, where he specified Janaka, Janaka's wife, and Sītā herself. Cg claims that the two kings are called to mind because they both placed the gem on Sītā's head. He further attempts to reconcile his list here with his previous one by saying that the mention of Janaka carries with it a reference to Sītā's mother by *upalakṣaṇa*, or synec-

doche of part for whole. He concludes by noting that the reference to the three people is filled with an extraordinary *upalakṣaṇa*, i.e., it calls to mind a much wider cast of characters.

"I feel as if I had her back" *prāptām tām iva cintaye*: For a parallel passage in which Sītā feels that her being given Rāma's ring is similar to being united with Rāma himself once again, see 5.34.3.

8. "who had fainted" *parāsum*: Normally, "dead." We follow the logic of the context as well as the gloss of Ct, Cr, *murcchitam*, "fainted." Jhala (1966, p. 494) comments on the unusual sense of the word.

9. "Saumitri" *saumitre*: This verse is an aside to Lakṣmaṇa in a speech otherwise directed to Hanumān.

10. "lived a long time" *ciram jīvati*: We understand Rāma to be saying that compared with his own sudden inability to live even for a moment, Sītā's remaining month is a relatively long time. Ck, however, takes Rāma's words more literally, understanding that if she survives a month, then she will live a truly long time, perhaps a *yuga* or a *kalpa*.

13. "dark spot no longer visible" *timironmuktaḥ*: Literally, "released from darkness." The literal meaning appears to us to make no sense in this context. We therefore follow Cr, who forces the word *timira*, "darkness," to mean "the [dark] rabbit mark on the moon." The idea seems to be that the details of the lunar surface are obscured when its pallid form appears through a veil of clouds.

15. "Going from misery to ever greater misery, how can Jānakī survive" *duḥkhād duḥkhataraṃ prāpya katham jīvati jānakī*: *Pādas* ef are marked as uncertain in the critical text, and the editor instructs us, in his critical note, to omit them completely. We have included them, however, to avoid confusion. See 5.62.8 and Jhala's critical note (1966, p. 494).

Sarga 65

1. "Rāghava . . . him" *rāghavena . . . rāghave*: The two references have been collapsed in the English rendition.

"this story" *idam*: The word "story" has been added.

3. Cf. 5.36.14–33.

4. "she said" *kila*: See 5.61.19. Throughout this passage, the term recurs frequently and will be rendered as "she said," unless otherwise noted. Note that Hanumān's account here, unlike his earlier report to Rāma, appears to be in his own words as opposed to the words of Sītā. Since the original account of the crow episode was Sītā's direct address to Rāma via Hanumān and since some of the text in the two stories is repeated verbatim, there are several occasions for confusion with regard to personal pronouns. See note on verse 9 below. Cf. 5.36.24.

8. See 5.36.22.

"its jaws agape" *pañcavaktrena*: See note on 5.36.22; cf. 5.49.21.

9. See 5.36.23. The verses are virtually identical.

"her" *mām*: Literally, "me." The critical reading here is troubling. The great majority of northern and southern manuscripts (all but B4 [*tava*],T1,G1,2), D5–9, and all printed editions consulted read instead *tām*, "her." The critical editor gives no explanation for his selection of this weak reading, nor does he even mark it as uncertain. The sudden

appearance of the first person pronoun in a passage in which Hanumān consistently elsewhere refers to Sītā in the third person is disturbing. Jhala perhaps bases his choice on the uncontested reading *mām* in the earlier occurrence of the term at 5.36.23c. Therefore, based on textual and contextual evidence, we propose the modest emendation of *tām* for *mām*. See note on verse 18 below.

10. = 5.36.24.

"She said" *kila*: In keeping with the change from direct to indirect address as mentioned above in note 4, the particle *kila*, rendered as "they say" at 5.36.24, is now rendered as "she said."

"moved about the earth" *dharāntaracaraḥ*: Our translation here, as at 5.36.24, is most in keeping with the interpretation Cr offers here (for the vulgate reading *dharāntaragataḥ*), that is, *deśāntaraṃ prāptaḥ*, "[swiftly] reaching another country." Ct, who proposes "entering a fissure in the earth" at the earlier occurrence, now suggests "residing in [the underworld known] as Pātāla." See note on 5.36.24. The different interpretations are reflected in the translations. Once again, the translators consulted offer a wide range of interpretations, not always consistent with their earlier versions. Thus Gita Press reads (second occurrence) "had his abode in the subterranean regions" (1969, p. 1365) for (first occurrence) "who had quickly descended [from the heaven] to the earth" (p. 1256); Raghunathan (second occurrence), "he could fly from . . . one world to another" (1981, p. 508) for (first occurrence) "had flown down to the earth" (p. 434); and Simon (second occurrence), "*aus der Unterwelt gekommen*" (1934, p. 250) for (first occurrence) "*verkroch sie sich . . . in eine Erdspalte*" (p. 144).

11. Cf. 5.36.25 and note ad loc.

"Rolling your eyes in anger" *kopasaṃvartiteksanaḥ*: See note on 5.20.23.

"great-armed warrior" *mahābaho*: The vocative is substituted for the nominative of 5.36.25a. Given the format of direct address in *sarga* 36, the vocative would be perhaps be contextually more apposite there as well.

12. = 5.36.26; see note ad loc.

13. Cf. 5.36.27. The verses are similar but not identical.

14. Cf. 5.36.28. The verse is identical except for *pāda* d.

After verse 14, D5,7–9,S insert one line [1380*]: "Then he returned once more to where you were, subduer of your foes."

15. = 5.36.29a-d.

16. *Pādas* ab are a variant of 5.36.30cd; *pādas* cd = 5.36.31.

"It" *saḥ*: That is, the blade of *darbha* grass. As reported by Jhala (1966, p. 494), the commentators explain the pronoun as referring to Rāma and offer various suggestions to explain the lack of personal agreement.

17. Cf. 5.36.32.

18. As noted above, the complex mixture of direct and indirect quotation that characterizes this passage and its variant in *sarga* 36 has resulted in a situation where it is not always possible to ascertain whether Hanumān is speaking in his own voice or quoting Sītā directly. As the critical text stands in this passage, it appears to us that Hanumān is speaking in his own words in verses 3–17, because most references to Sītā in those verses are in the third person. But see verse 9 above. In verses 18–23, where Hanumān recounts Sītā's complaint about Rāma's having thus far failed to rescue her, references to Sītā are in the first person, and it appears that Hanumān is now quoting her directly. See verse 24 below, where it is made clear that Hanumān has completed his recital of Sītā's speech.

= 5.36.36 (except *balavān* is read for *śīlavān*).

19. "are unable to stand before you, Rāma" *tava rāma mukhe sthātuṃ śaktāḥ pratisamādhitum*: Based on the evidence of the critical apparatus, *pādas* cd of this verse—a variant of 5.36.37—have been edited poorly, in our opinion. In patching together *pādas* from different manuscript traditions, the critical editors have come up with a half verse that is grammatically defective and only intelligible in light of its variant at 5.36.37cd and variants found in the critical apparatus. The critical reading leaves two infinitives in the same sentence, the second of which, *pratisamādhitum*—difficult but at least plausible at 5.36.37d—seems utterly meaningless here in the absence of a direct object such as *vegam* (5.36.37c and critical apparatus) or *rāmam* as seen in the text of Cg and others. In his critical note to the passage (1966, p. 494), Jhala explains that the form of this infinitive is *metri causa* for the expected *samādhātum* but fails utterly to explain its syntactic and semantic dislocation from the rest of the verse. The critical reading reflects the reading of at most two southern manuscripts. Our translation ignores the second infinitive, whose meaning, "to reassemble" or "put back in place," is impossible to construe intelligibly here. See Sutherland 1992a.

20. Cf. 5.36.38, where a variant of this verse is found.

21. Cf. 5.36.39, where a variant of this verse is found.

22. Cf. 5.36.40, where a variant of this verse is found.

23. Cf. 5.36.41, where a variant of this verse is found.

"rescue me, do not do so" *nāpekṣete*: See note on 5.36.41. Literally, "pay no heed to me." The superscripted asterisk following the syllable *pe* indicates that this is an emendation on the part of the critical editor, presumably for the *ve* found in 5.36.41 and in several southern manuscripts here. Jhala offers no explanation of the emendation. The vulgate text of Ct substitutes *na rakṣete*, "do not save, protect."

25. "preoccupied with his grieving over you" *tvacchokavivmukhaḥ*: Literally, "his face averted on account of your sorrow." The idea here, as expressed by Ct, Cg, Cm, is that because of his grief over Sītā, Rāma has withdrawn from all other activities.

26. "soon" *imam muhūrtam*: Ct, Cm understand "at this very moment." Cr prefers "starting from this moment."

32. Following verse 32, D5,7–9,S insert one line [1384*]: "Agitated by my leaping up and stricken with the force of her grief . . ."

Following verse 32, many northern and *devanāgarī* manuscripts insert thirteen lines [1385*]. Following 1384*, D7–9, including the important text associated with Ct, continue with 1385*. The passage continues the conversation between Sītā and Hanumān. The former expresses her feeling that Hanumān is blessed in that he will soon see Rāma and Lakṣmaṇa. Hanumān responds by offering to carry Sītā back to Rāma on his back, but Sītā replies that this would not be in keeping with *dharma* since it would not be fitting for her to touch him of her own volition. She acknowledges that she had been touched by Rāvaṇa, but that she was helpless and it was against her will. The insert concludes with Sītā urging Hanumān to return to Rāma and Lakṣmaṇa. The passage is a condensation of the events in *sarga* 35, where they occur prior to the telling of the story of the crow and the presentation of her hair ornament, rather than afterward as they do here.

34. "ocean of sorrow" *duhkhāmbusaṃroddhāt*: The word *ambusamroddha*, literally, "blockage *or* blockade of water," appears to be an unusual kenning for "ocean." Nonetheless, the syntax and the force of the conventional trope leave little room for alternative interpretation.

35. "May your journey be successful" *śivaś ca te 'dhvāstu*: This is a variant of the traditional Sanskrit formula for "bon voyage," *śivās te panthānaḥ santu*. Literally, "may your path be auspicious." Cr glosses *śivaḥ* as *kalyānapradaḥ*, "producing auspiciousness."

The meter is *upajāti*.

36. "loyal" *samagrām*: The literal meaning, "whole, intact," makes little sense here, since the two things that must be of prime concern to Rāma are Sītā's health and her chastity. We have followed Cr, who glosses *pativratāgraganyām*, "first among women devoted to their husbands."

"well" *kuśalāṃ*: As Ck informs us, " 'well' in a place such as Laṅkā means 'alive.' "

The meter is *upajāti*.

Sarga 66

Portions of this *sarga* occur at *sargas* 37 and 54. For a detailed discussion of the relationship of *sargas* 37, 54, and 66, see Jhala 1966, pp. 488–89. We have indicated the correspondences below. When corresponding verses are not identical, we have indicated that they should be compared. When variations are slight, involving less than a full *pāda*, we have noted the differences, giving the reading from this *sarga* followed by that of *sarga* 37. Also see Jhala's critical notes to *sargas* 37 (pp. 488–89) and 54 (p. 491), and to the critical apparatus of all three *sargas*.

1. "In her affection for you" *tava snehāt*: We understand Sītā's affection for Rāma to be one of the things animating her speech. Cg, Cm, however, supply the locative pronoun *mayi*, "for me," and understand the second half of the verse then to indicate that Sītā's respect for Hanumān derives from Rāma's affection and friendship for him.

"friendly esteem for me" *sauhārdād anumānya*: Literally, "holding in esteem out of friendship." The verse is ambiguous as to the exact syntax of these words. We follow Ck, Ct, Cr in supplying the accusative pronoun *mām*, "me," and understanding that the esteem and friendliness are directed by Sītā to Hanumān.

"a further message" *uttaram . . . punar uktah*: Ct, Cg, Cm understand the adjective to mean "with respect to what was to be done next." Cr glosses *śreṣtham*, understanding "[addressed] excellent words." See 5.56.82,90; cf. 5.57.1.

"in an agitated manner" *sasaṃbhramam*: The accusative (adverbial) ending is marked as uncertain by the critical editor. A number of southern and *devanāgari* manuscripts representing the southern recension, including the texts of Cv, Cg, Cm, Ct, read instead the nominative ending, which they interpret to refer to Hanumān in the sense of "who was eager to set out." Variations on this, therefore, appear in many translations based on the texts of the southern commentators.

3. = 5.37.19.
4. Cf. 5.37.20, where a variant of this verse is found.
5. Cf. 5.37.21 (variant: *tvayi vikrānte—harisārdūla*).
6. Cf. 5.37.22, where a variant of this verse is found.
7. Cf. 5.37.23 (variant: *asamśayaḥ—harīśvara*).
8. = 5.37.24.
9. Cf. 5.37.25, where a variant of this verse is found.
10. Cf. 5.37.26 (variant: *brūhi—tvaṃ hi*).
11. = 5.37.27; 5.54.3.
12. Cf. 5.37.28, where a variant of this verse is found.

"his glory" *yaśaskaram*: We follow Ct in understanding the glory here to be Rāma's. But note that at 5.37.28, where we have the enclitic pronoun *me*, "my," the glory or reputation at stake is Sītā's. See 5.37.28 note.

13. The verse is slightly elliptical, sufficiently so in Jhala's opinion to require him to provide a translation (1966, p. 494).

14. = 5.37.29; 5.54.4.

15. = 5.37.30 (variant: *bhavet—bhavati*); = 5.54.5.

16. Cf. 5.37.31; 5.54.6, where variants of this verse is found. (*Pāda* c shows a slight variation in all three verses: *hanumāñ śeṣam* [37]; *hanumāms tasya* [54]; *aham tataḥ śeṣam* [66].)

17. = 5.37.32.

18. = 5.37.34.

19. = 5.37.35.

20. Cf. 5.37.36, where a variant of this verse is found.

21. = 5.37.37.

22. = 5.37.38.

23. = 5.37.39.

24. = 5.37.40 (variant: *mahābhāge—mahāsattvau*).

25. = 5.37.47 (variant: *siṃhasaṃkāśam—kṛtātmānam*).

26. = 5.37.48.

27. Cf. 5.37.49, where a variant of this verse is found.

28. "king": This has been added to the translation for clarity.

29. "in my presence" *mama*: We follow the suggestions of Ct, Cg, Cm, Cr, who supply either *agre* or *purastāt* to yield "before me." Ck, however, construes the possessive pronoun with *śāntim*. See following note.

"became calm" *jagāma śāntim*: We follow Ct, Cg, Cm, who understand the *śāntim* to refer to the cessation of Sītā's sorrow. Ck reads the word *uvāca*, "said, recited," for the critical *jagāma*, "went," and understands *śāntim* in the sense of a propitiatory blessing, the *svastyāyanam*, or recitation of *mantras* to avert evil, etc. This he construes with the genitive *mama* and understands the phrase to mean "she pronounced the *svastyāyanam* for me."

Glossary of Important Sanskrit Words, Proper Nouns, and Epithets

Ādityas: a class of gods, sons of Aditi
Agni: god of fire
Airāvata: an elephant, Indra's mount
Akṣa: son of Rāvaṇa and Mandodarī
Amarāvatī: Indra's heavenly city
Analā: eldest daughter of Vibhīṣaṇa
Aṅgada: son of Vālin and Tārā
Anila: god of wind, father of Hanumān
apsarases: celestial maidens or nymphs, known for their beauty; frequently seen in the service of superior gods, especially Indra
Aruṇa: brother of Garuḍa, father of the vultures Jaṭāyus and Saṃpāti, son of Kaśyapa and Vinatā
Aruṇdhatī: wife of the sage Vasiṣṭha
asuras: a class of demons, the elder brothers of the gods
Aśvins: twin deities of the vedic pantheon renowned for their beauty
Avindhya: a counselor of Rāvaṇa
Ayodhyā: capital city of the Ikṣvākus
Bharata: Daśaratha's second son, son of Kaikeyī
Bhogavatī: city of the serpents, conquered by Rāvaṇa
Brahmā: the creator divinity of the Hindu "trinity," regarded as the "Grandfather" of all living creatures
Brahmaloka: the heavenly world of Brahmā
Bṛhaspati: preceptor of the gods
Caitraratha: Kubera's pleasure garden on Mount Meru
cāraṇas: celestial singers
Citrakūṭa: mountain where Rāma, Sītā, and Lakṣmaṇa live during their exile
Dadhimukha: maternal uncle of Sugrīva
daityas: a class of demons descended from Diti
Dakṣa: one of the ten mind-born sons of Brahmā
dānavas: a class of demons descended from Danu
Daṇḍaka forest: a forest where Rāma, Sītā, and Lakṣmaṇa spend part of their exile
Daśaratha: Rāma's father, king of Ayodhyā
Dāśarathi: "descendant of Daśaratha"; a common patronymic of Rāma and his brothers
Dhānyamālinī: a name of one of Rāvaṇa's wives.
Dundubhi: an *asura*, son of Maya
Dūṣaṇa: a general in Khara's army in Janasthāna
gandharvas: a class of semi-divine beings known for their musical abilities; the *gandharva* women are noted for their beauty
Ganges: a famous and important river of ancient and modern India
Garuḍa: king of birds, Viṣṇu's mount, son of Kaśyapa and Vinatā

Hanumān: Rāma's monkey companion, son of the wind god, counselor to Sugriva; aids in the finding of Sītā and the destruction of the demon king Rāvaṇa
Hiraṇyakaśipu: a *daitya* slain by the Narasiṃha *avatāra* of Viṣṇu
Ikṣvāku: patronymic ancestor of royal house of Ayodhyā
Indra: king of the gods who leads their hosts into battle against the *asuras*
Indrajit: epithet of Rāvaṇa's son Meghanāda,
Jāmbavān: king of the *ṛkṣas*
Jambumālin: son of Prahasta
Janaka: lord of Mithilā, the father of Sītā
Jānaki: patronymic of Sītā
Janasthāna: part of the Daṇḍaka forest, residence of Śūrpaṇakhā and Khara
Jaṭāyus: a vulture, friend of Daśaratha; he dies trying to prevent Sītā's abduction
Kabandha: a *rākṣasa* slain by Rāvaṇa
Kaikeyī: a junior wife of Daśaratha, mother of Bharata
Kailāsa: a mountain peak in the Himalayas
Kākutstha: "descendant of Kakutstha"; a common patronymic of Rāma and his brothers
Kāma: god of love
Kandarpa: epithet of Kāma
Kesarin: monkey father of Hanumān
Khara: brother of Rāvaṇa and Śūrpaṇakhā; he was slain by Rāma in the Daṇḍaka forest
kiṃkaras: a class of *rākṣasas*
kinnaras: mythical creatures with the heads of horses and human bodies; the *kinnara* women are famed for their beauty
Kiṣkindhā: capital city of monkey kings
Kosala: name of the kingdom of the Ikṣvākus
Kubera: god of wealth, son of Viśravas and half-brother of Rāvaṇa; he is the king of the *yaksas* and the *kinnaras*.
Kumbhakarṇa: gargantuan brother of Rāvaṇa
Lakṣmaṇa: son of Daśaratha by Sumitrā, Rama's constant companion
Lakṣmi: goddess of good fortune
Lamba: name of a mountain peak in Laṅkā
Laṅkā: Rāvana's capital city, location of Sītā's confinement
Mahendra: one of the seven principal mountains of Jambudvīpa; mountain from which Hanumān began his leap to Laṅkā
Maināka: mountain which offers Hanumān refuge during his leap across the ocean
Maithilī: "woman of Mithilā," epithet of Sītā
Malaya: one of the seven principal mountains of Jambudvīpa
Mandākinī: river flowing near Mount Citrakūṭa
Mandara: mountain used as the churning rod in the churning of the ocean
Mandodarī: favorite wife of Rāvaṇa
Māruta: epithet of Vāyu, god of wind, father of Hanumān
Mārutī: epithet of Hanumān
Maruts: storm gods, sons of Diti
Mātariśvan: epithet of Vāyu, god of wind
Maya: architect of the *asuras*
Meghanāda: son of Rāvaṇa

Meru: a mythical mountain; thought to be the *axis mundi*
Mithila: Janaka's capital city
Nandana: the pleasure garden of Indra
Pāka: a demon slain by Indra
Parjanya: god of rain
Pātāla: a netherworld, abode of the serpents; its capital city is Bhogavatī
Paulomī: "daughter of Puloman," epithet of Śacī
Pavana: epithet of Vāyu, god of wind
piśāca: a class of demons of a particularly low order
Prahasta: a counselor to Rāvaṇa, father of Jambumālin
Prajāpati: "lord of creatures," epithet of Brahmā
Prajāpatis: the mind-born sons of Brahmā
Prasravaṇa: mountain where Rāma, Sītā, and Lakṣmaṇa reside for part of their exile
Pulastya: mind-born son of Brahmā, progenitor of the *rākṣasas*
Puloman: father of Indra's wife, Śacī
Puṣpa or Puṣpaka: the flying palace of Rāvaṇa
Rāghava: "descendant of Raghu"; common patronymic of Rāma and his brothers
Raghu: son of Kakutstha, ancestor of Rāma
Rāhu: an *asura*; he causes eclipses by swallowing the sun or the moon
rākṣasas: a class of violent and bloodthirsty demons regarded as the implacable enemies of brahmanical culture and civilization
rākṣasīs: *rākṣasa* women
Rāma: eldest son of Daśaratha by Kausalyā and hero of the story
Rasātala: a netherworld
Rati: wife of Kāma the god of love
Rāvaṇa: main antagonist of the *Rāmāyaṇa*; the ten-headed overlord of the *rākṣasas*
Ṛkṣarajas: a monkey, father of Sugrīva
Rohiṇī: a daughter of Dakṣa, favorite consort of the moon; a constellation
Ṛśyamūka: mountain where Rāma meets Sugrīva
Rudra: epithet of Śiva
Rudras: a class of gods
Rumā: a wife of Sugrīva
Śacī: wife of Indra
Sagara: ancestor of Rāma, "father" of the ocean
Sāgara: god of the ocean
Śakra: epithet of Indra
Śambara: an *asura*, enemy of Indra
Śambasādana: an *asura* slain by Kesarin
Saṃpāti: vulture brother of Jaṭāyus; he aids the monkeys in their search for Sītā
Saṃpāti: a *rākṣasa*
Samudra: god of the ocean
Śatakratu: "[god] of a hundred sacrifices," epithet of Indra
Saumitri: matronymic of Lakṣmaṇa
Siṃhikā: *rākṣasī* who tries to devour Hanumān
Sītā: daughter of Janaka, wife of Rāma
Śrī: goddess of royal dignity and of good fortune, consort of Viṣṇu
Sugrīva: king of the monkeys, younger brother of Vālin, friend and ally of Rāma

Sumitrā: juniormost wife of Daśaratha, mother of Lakṣmaṇa and Śatrughna
Suparṇa: epithet of Garuḍa
Surasā: goddess who takes the form of a *rāksasī* to test Hanumān's strength and valor
Sūrya: sun god, father of Sugriva
Svāhā: wife of Agni
Tārā: wife of Vālin
Trijaṭā: a *rākṣasī,* dreams of the downfall of Rāvaṇa
Trikūṭa: mountain on which the city of Laṅkā is located
Triśiras: a *rāksasa* slain by Rāma
Vaidehi: "woman of Videha," epithet of Sītā
Vainateya: matronymic of Garuḍa and Aruṇa
Vaiśravaṇa: "descendant of Viśravas," epithet of Kubera and Rāvaṇa
Vaivasvata: patronymic of Yama
Vālin: king of the monkeys, husband of Tārā, son of Indra, elder brother of Sugrīva
Varuṇa: god of the ocean
Vāsava: epithet of Indra
Vasiṣṭha: Daśaratha's family preceptor
Vasus: a class of gods
Vāyu: god of the wind, father of Hanumān
Vibhiṣaṇa: a *rākṣasa,* brother of Rāvaṇa, ally of Rāma
Videha: the kingdom of Janaka
vidyādharas: a class of semi-divine beings; the women are famed for their beauty
Vinatā: mother of Garuḍa and Aruṇa
Vinatā: a *rākṣasī* who taunts Sītā
Vindhya: a mountain range in central India
Virādha: a *rākṣasa* slain by Rāma
Virūpākṣa: a field marshal of Rāvaṇa
Viṣṇu: one of the three main gods of the Hindu "trinity"
Viśravas: father of Kubera and Rāvaṇa
Viśvakarman: god of craft, architect of the gods
Viśvāvasu: king of the *gandharvas*
Viṭapāvatī: name for Alakā, city of the *yakṣas*
Vṛtra: a demon slain by Indra
yakṣas: semi-divine beings associated with Kubera; the women are known for their beauty
Yama: god of death
yātudhānas: a class of *rākṣasas*
Yūpākṣa: a field marshal of Rāvaṇa

Glossary of Common Flora and Fauna

asana: tree, *Terminalia tomentosa*
aśoka: tree with red flowers, *Saraca indica* L. (*Jonesia asoka*)
aśvakarṇa: tree, *Vatica robusta*
bakula: tree with fragrant blossoms, *Mimusops elengi*
bhavya: tree with white and purple blossoms; *Averrhoa carambola*
cakora: partridge, *Alectoris chukar*
cakravāka: bird, type of sheldrake, also called ruddy shelduck, *Tadorna ferruginea* Pallas (*Anas casarca*)
campaka: tree, *Michelia campaka*
candana: tree, type of sandal, *Santalum album* L. (*Sirium myrtifolium*)
devadāru: deodar tree, *Cedrus deodara* Laws. (*Pinus devadaru*)
dhava: tree, probably *Woodfordia floribunda* Salisb. (*Grislea tomentosa*)
haṃsa: bird, possibly the barheaded goose, *Anser indicus*
kadamba: tree, *Anthocephalus cadamba* Roxb. Miq. (*Nauclea cadamba*)
kāraṇḍava: generic term for duck; often a goosander or smew, *Mergus merganser* or *Mergus albeus*
karavīra: oleander, *Nerium odorum*
karṇikāra: tree with yellow flowers, probably *Cathartocarpus fistula*
ketaka or ketakī: tree with fragrant white flowers, *Pandanus tectorius* Solander (*Pandanus odoratissimus*)
kiṃśuka: tree with red flowers, *Butea frondosa*
kovidāra: tree, *Bauhinia variegata*
krauñca: a crane, probably the eastern common crane, *Grus grus lilfordi*
kṛkara: bird; possibly a partridge, *Perdix sylvatica*
kuraṇṭa: yellow amaranth, *Marsilea quadrifolia*
kuṭaja: tree with white flowers, *Holarrhena antidysenterica* Wall. (*Wrightia antidysenterica*)
muculinda: tree with yellowish white fragrant flowers, *Pterospermum suberifolium*
nāgavṛkṣa: tree with orange blossoms, *Mesua ferra*
nipa: kadamba tree, *Anthocephalus cadamba* Roxb. Miq. (*Nauclea cadamba*)
padmaka: tree with white, pink, or crimson flowers, probably the *Prunus puddum*
priyāla: tree, *Buchanania latifolia*
priyaṅgu: vine, probably *Aglaia odorata*
puṃnāga: tree, either a *nāgavṛkṣa*, or a *Mallotus philippinensis* Muell. Arg. (*Rottleria tinctoria*), or a *Calophyllium inophyllum*
rājahaṃsa: bird, possibly the whopper, *Cygnus cygnus*
sāla: tree, *Vatica robusta* or *Shorea robusta*
saptacchada: tree, *Alstonia scholaris*
saptaparṇa: same as saptacchada, "seven-leaved"
saralas: pine tree, *Pinus longifolia*
sārasa: the Indian sarus crane, *Grus antigone antigone*
śiṃśapā: tree, *Dalbergia sissoo* or *ougeinensis*
sinduvāra: tree, *Vitex negundo*
tilaka: tree, probably *Clerodendrum phlomoides*
uddālaka: tree, probably *Cordia myxa* L.

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